SONGS WITH MUSIC

HOUGHTON MIFFLIN COMPANY
BOSTON AND NEW YORK

ALICE ERCLE HUNT

THE KINDERGARTEN CHILDREN'S HOUR

Edited by LUCY WHEELOCK

IN FIVE VOLUMES

ILLUSTRATED

* * *

VOLUME V

SONGS WITH MUSIC

Compiled by ALICE M. WYMAN

THE SWEETEST MONTH IN ALL THE YEAR IS JUNE, DEAR JUNE

SONGS WITH MUSIC

HOUGHTON MIFFLIN COMPANY
BOSTON AND NEW YORK

ALICE ERCLE HUNT

Stack Collection

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June (p. 15), Colored Frontispiece. From a drawing by Willy Pogány.
Title-page (in color) and text illustrations by Alice Ercle Hunt.

INTRODUCTION

THIS collection endeavors to give songs which will be of practical use in the home, and which will be a source of enjoyment to the little ones.

Songs have been chosen which are simple, tuneful, and of especial interest to children, who will be able to interpret and to enjoy them because they are related to their everyday experiences and activities.

A few songs, somewhat more difficult than those for whom this book is intended, have been included for the benefit of slightly older children, in the same family, who may want to share the pleasure of song with their younger brothers and sisters.

Music, especially song, makes a tremendous appeal to the child. He usually loves to sing, and even the little monotone rumbles on, happily ignorant of the fact that his song consists of one long suffering note.

Different songs appeal in different ways. The "Songs of Grace" foster the reverential attitude; the "Songs of the Seasons," and those pertaining to Nature, a love for the great out-of-doors and a kindly interest in all creatures. The nonsense rhymes satisfy the whimsical, the "just for fun" attitude. Many of the Nursery songs tend to keep alive old traditions.

The sleepy songs rejoice the little mother, as she rocks the dollie that she loves best. Singing "The Song of Iron" or "The Little Shoemaker" will create a sympathetic attitude towards, and arouse an interest in, those who work so busily for our comfort. Love of home may be fostered through songs of the family relation, and love of country through songs of patriotism.

In presenting these songs to the children it is best to tell the story and sing the song at an appropriate time. For instance, in the fall they will have noticed the leaves dropping from the trees, and naturally they will be glad to hear about the leaves "Softly, Softly Falling Down" and then to sing the song with a deeper appreciation of its significance.

Each song in turn should be played and interpreted to the child in such a way as to instill in his mind the poetry of the story and develop an appreciation of the musical thought.

Let singing be a pleasure rather than a task, something to look forward to with great anticipation and to remember with much joy. Every child has a musical sense which is fostered by listening to good music and by singing the little songs of childhood. Children should sing joyfully and spontaneously, for music appeals to the finest and best emotions, and may be the means of awakening in them a spiritual consciousness of the good and beautiful, which will mean much to them in later life.

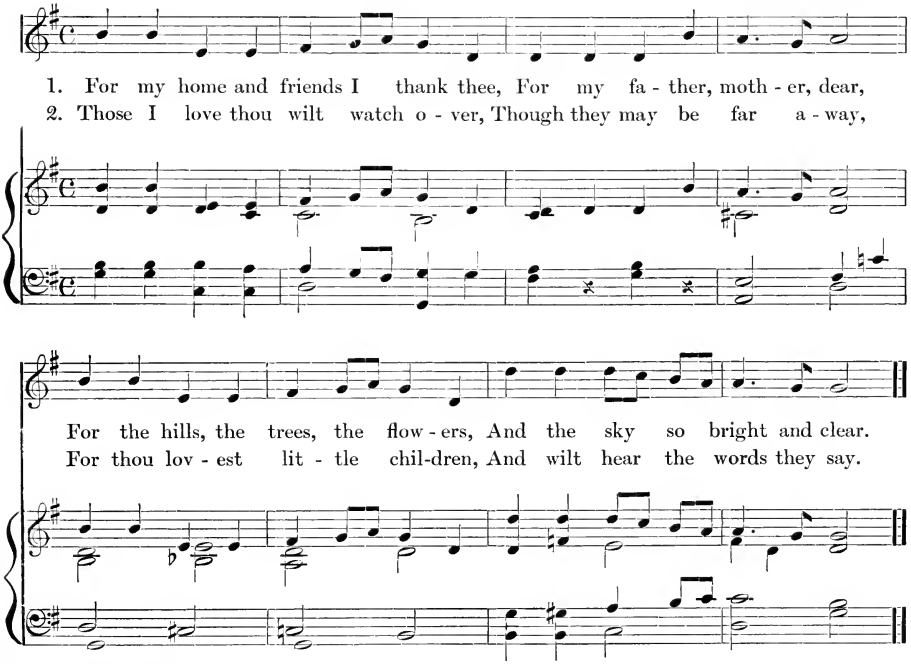
"Music," says Disraeli, "teaches most exquisitely the art of development."

ALICE M. WYMAN

SONGS OF GRACE

HYMN OF THANKS

MYLES B. FOSTER



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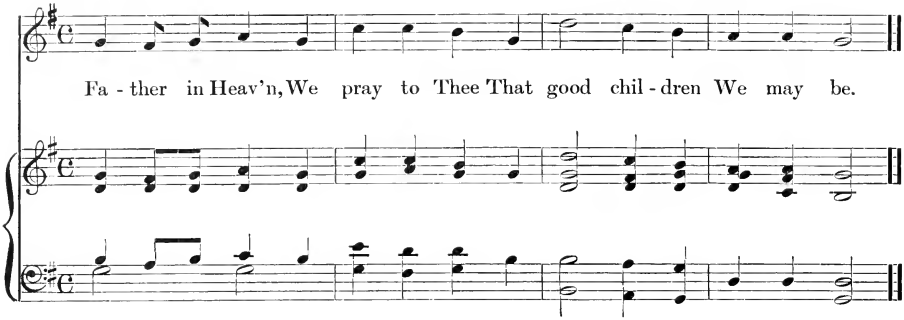
A WEE PRAYER

EDITH C. RICE — GRACE WILBUR CONANT



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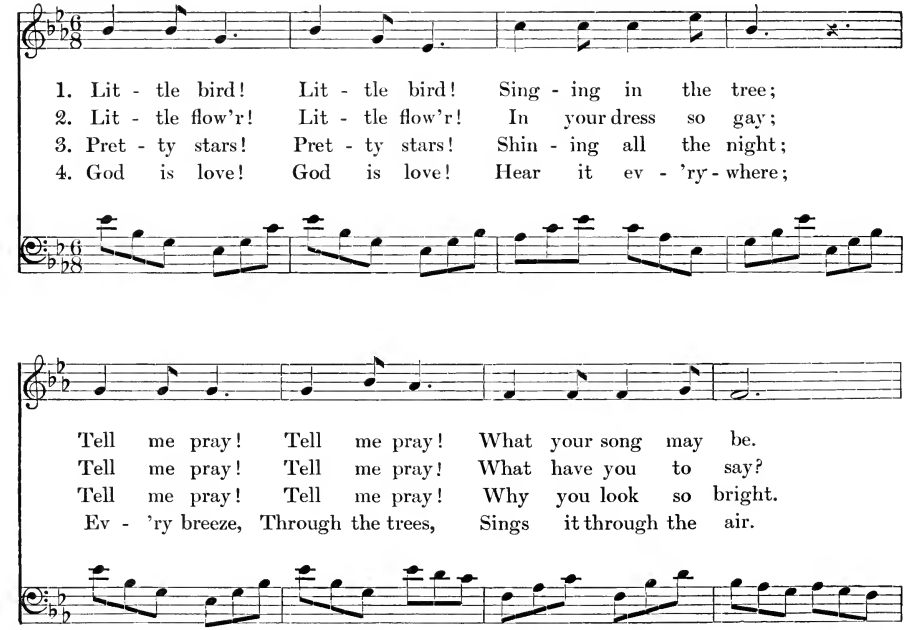
GOD IS LOVE

LUCY WHEELOCK



From "The Child's Garden." By permission.

RESPONSE

Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! I will tell you true;
Lit - tle child! Lit - tle child! All things sing to you;

God is love! God is love! This I sing . to you.
God is love! God is love! He clothed me . and you.
God is love! God is love! He bids us shine for you.
God is love! God is love! You must love . Him too.

GOD SENDS HIS BRIGHT SPRING SUN

ELIZABETH PEABODY E. S.

Allegretto

1. God sends His bright spring sun To melt the ice and snow, To
2. God sends His love to us, To make our good - ness grow, Let

start . the green leaf buds, And make the flow - ers grow.
us . . be sweet like flow'rs, That in the gar - den blow.

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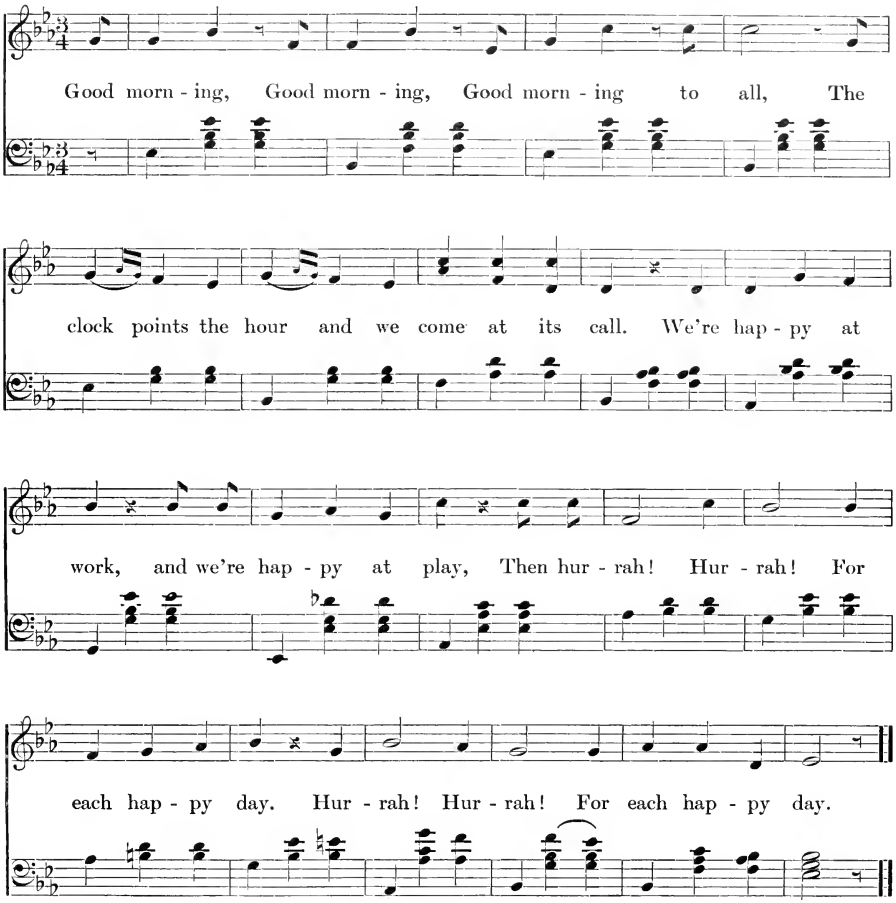
GREETING

GOOD MORNING SONG

CLARE SAWYER REED



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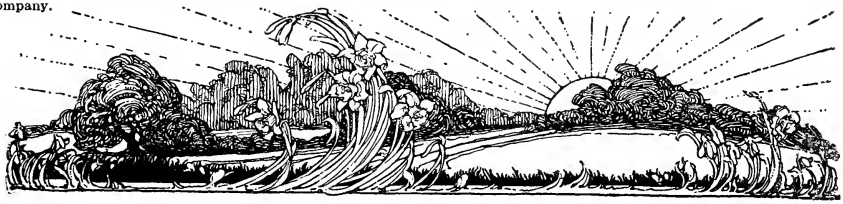

GOOD MORNING TO YOU

Anon.

Gracefully

f

Good morn - ing to you! Good morn - ing to you! Good

f

morn - ing, dear chil - dren, Good morn - ing to all!

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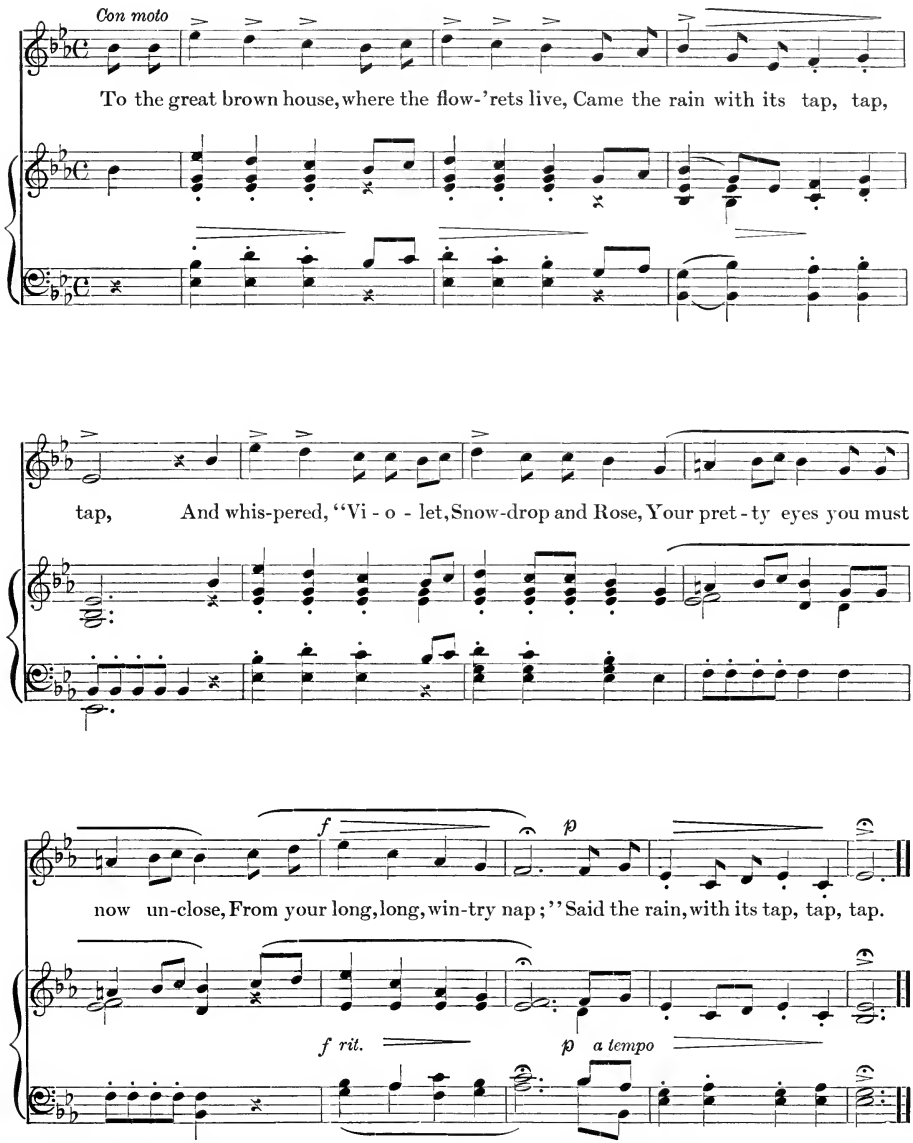
SONGS OF THE SEASONS

RAIN SONG

E. S.



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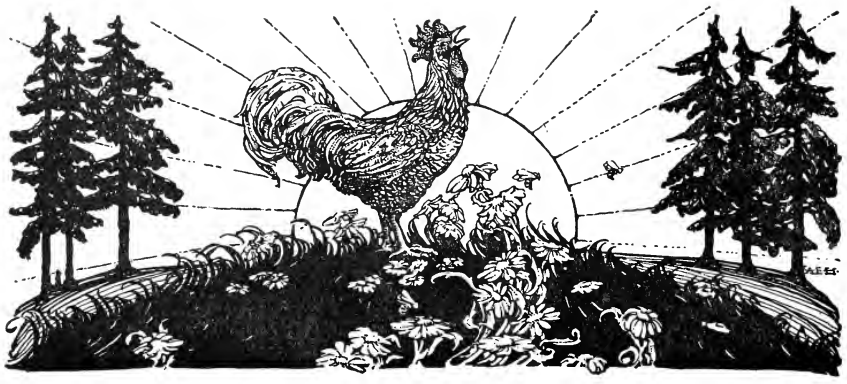


SPRING

KATHERINE PYLE ELEANOR SMITH

1. The chil - dren know that Spring has come, For in the pine - trees high
2. A bum - ble - bee goes buzz - ing by; A cock crows loud and clear;

The rob - in sings, the black-bird sings A - gainst the shin - ing sky.
The banks are blue with vi - o - let: The Spring, the Spring is here.

From "Eleanor Smith Music Course, Alternate Book Two." By arrangement with American Book Company, publishers.

BOBBY REDBREAST

ARTHUR HENRY

MAX LOWEN

There's a nest for Bob - by Red - breast, There's a hive for Bes - sie

rit.

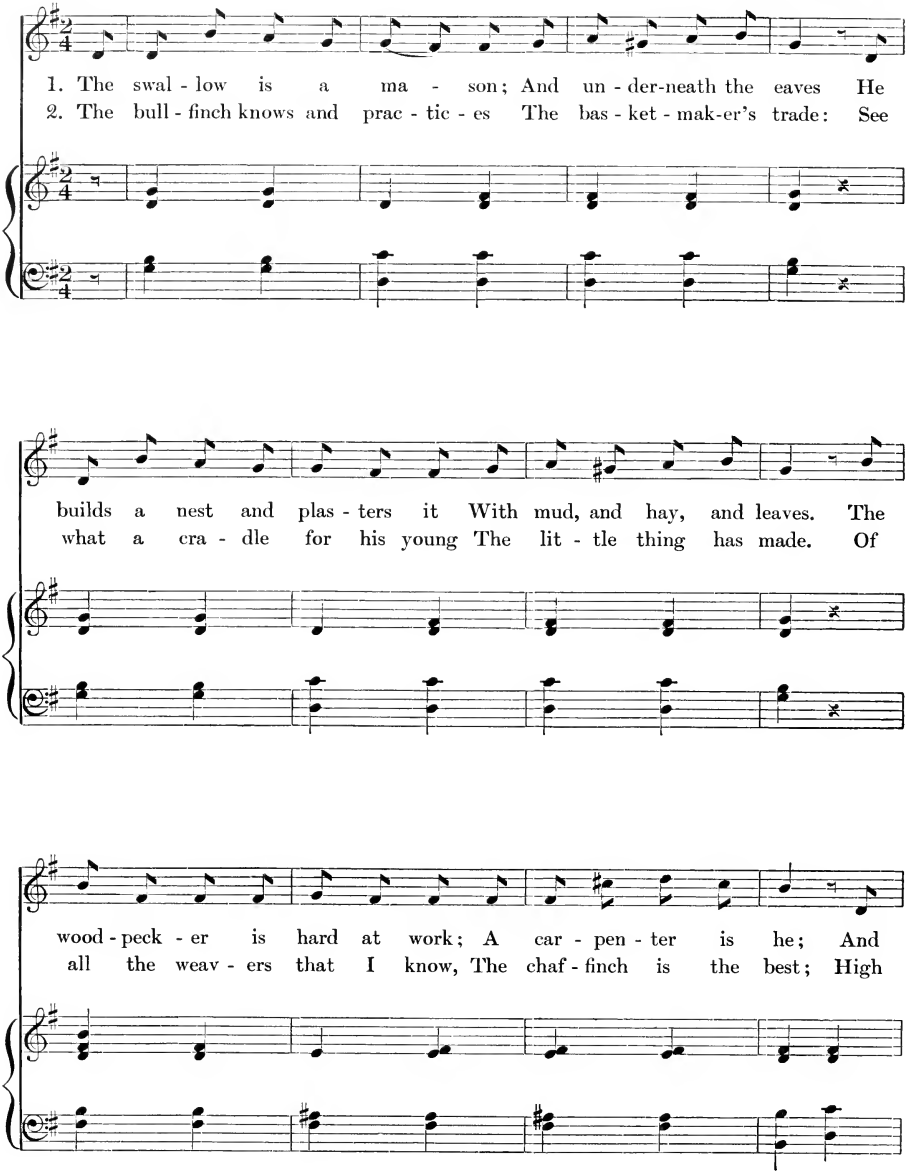
Bee, There's a hole for Jack - y Rab - bit, And a bed for me.

rit.

From "The Song Primer." Copyright, 1907, by A. S. Barnes & Company

THE TRADESPEOPLE

Anon. MARY S. CONRADE



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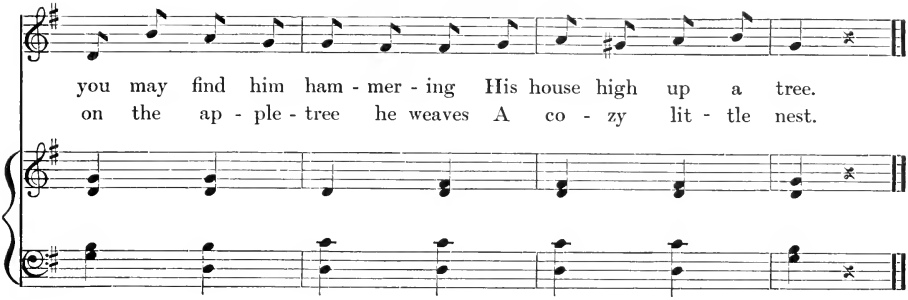
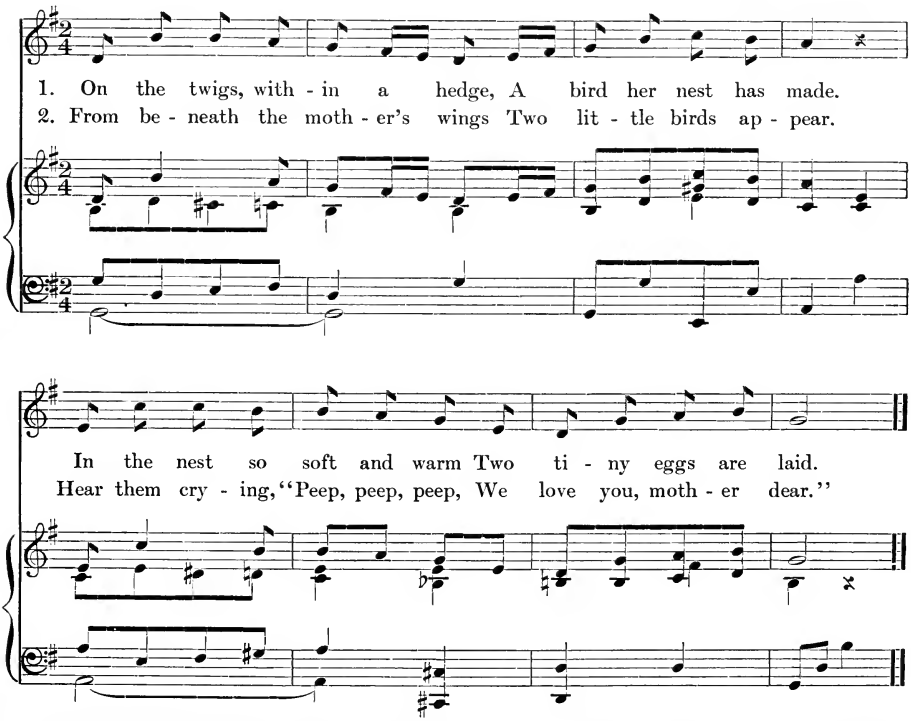


THE NEST

(Let the children join hands and form a circle to represent a hedge, two of the smallest being chosen for the eggs, and kneeling in the center. In the second verse they raise their heads and sing the "peeps," while all the children join in the last line.)

FRIEDRICH FROEBEL — Russian Folk-song



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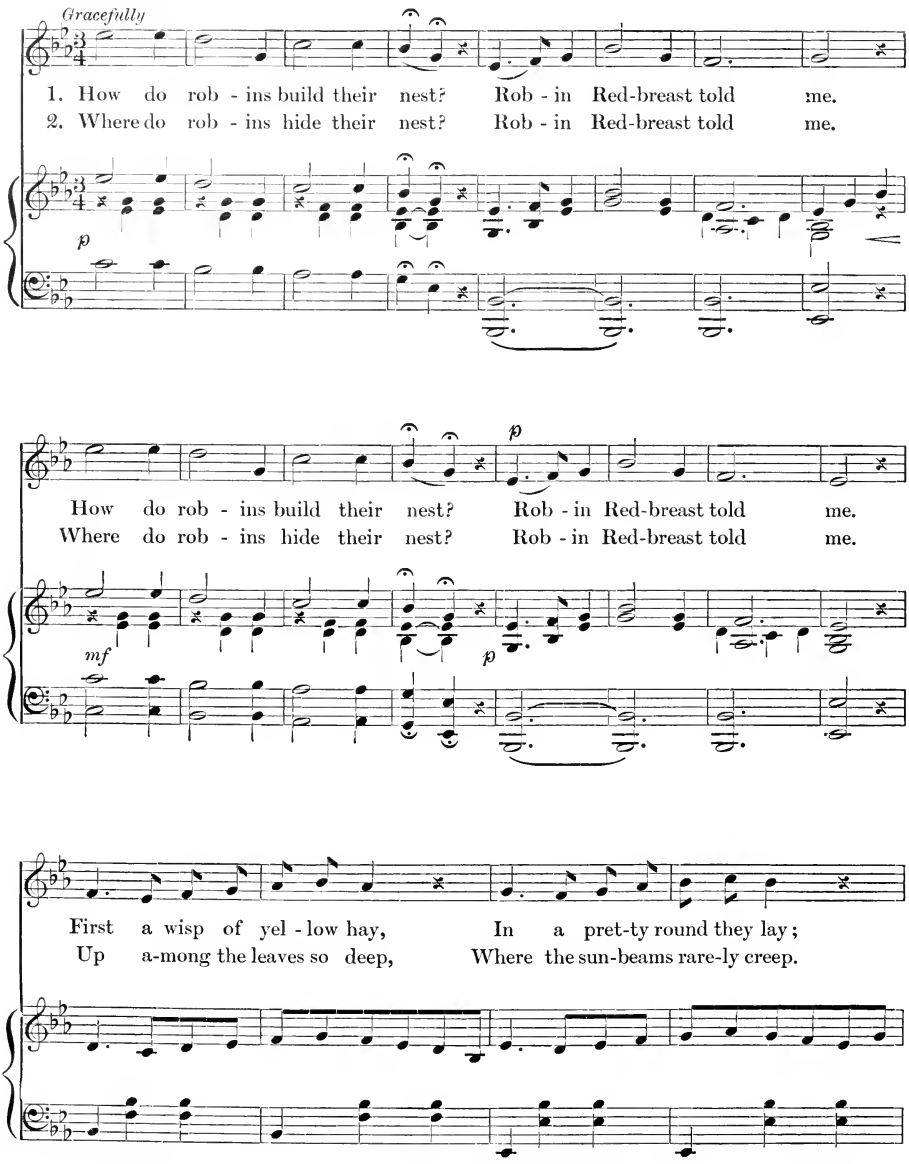
WHAT ROBIN TOLD

George Cooper

Gracefully



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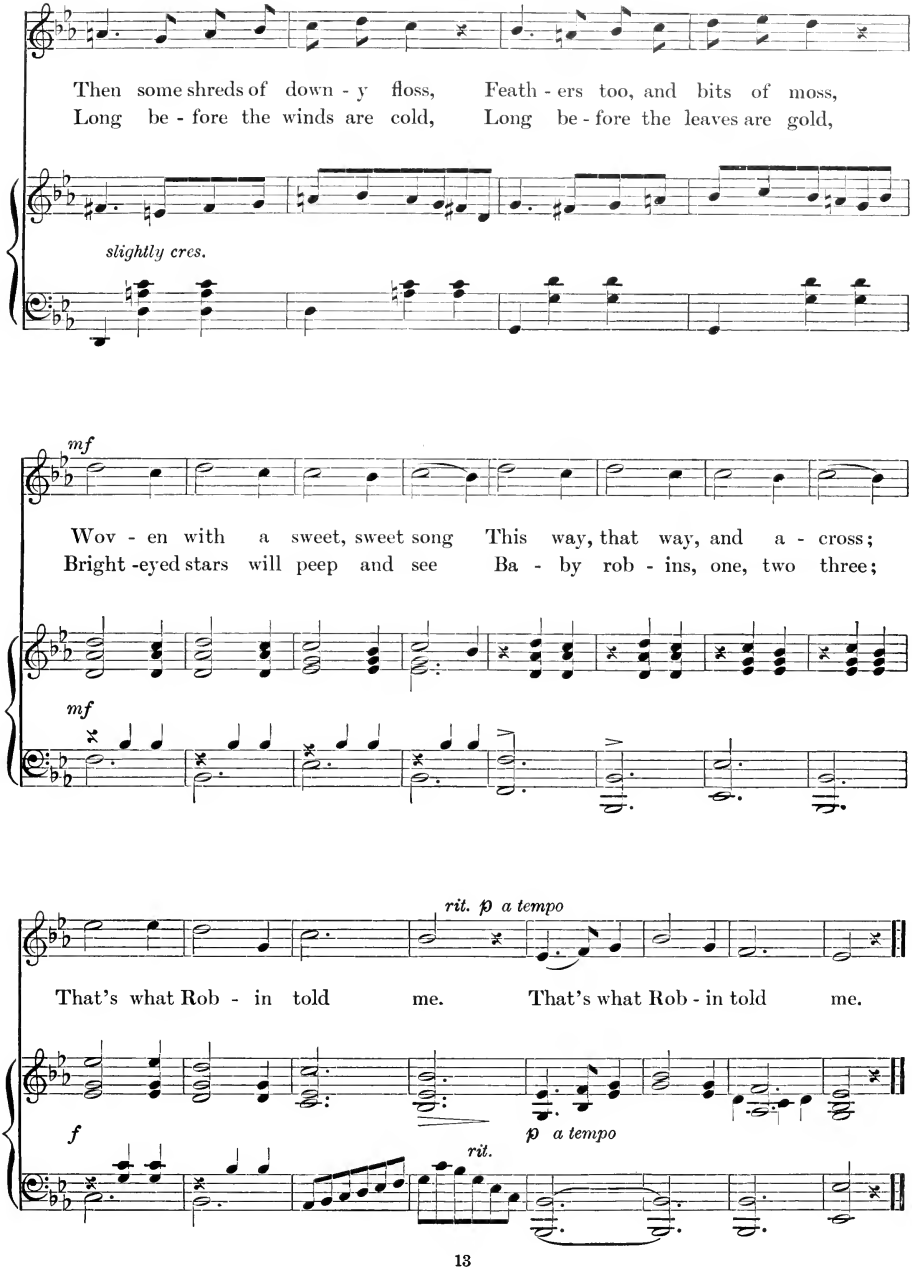
Then some shreds of down - y floss, Feath - ers too, and bits of moss,
Long be - fore the winds are cold, Long be - fore the leaves are gold,
slightly cres.
mf
Wov - en with a sweet, sweet song This way, that way, and a - cross;
Bright -eyed stars will peep and see Ba - by rob - ins, one, two three;
mf
rit. p a tempo
That's what Rob - in told me. That's what Rob - in told me.
f
p a tempo
rit.

PUSSY WILLOW

HARRIET P. SAWYER

1. "Oh, you pus - sy wil - low, Pret - ty lit - tle thing, Com - ing with the sun - shine Of the ear - ly Spring, Tell me, tell me, pus - sy, For I want to know, Where it is you come from, How it is you grow!"
2. "Now, my lit - tle chil - dren, If you'll look at me And my lit - tle sis - ters, I am sure you'll see Ti - ny lit - tle hous - es, Out of which we peep, When we first are wak - ing From our win-ter's sleep.
3. As the days grow mild - er, Out we put our heads, And we light-ly move us In our lit - tle beds; And when warm - er breez - es Of the Springtime blow, Then we lit - tle pus - sies All to cat - kins grow!"

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JUNE

A. W. Wray, by permission

Eleanor Smith

Allegro grazioso

1. The sweet - est month in all the year is June, dear June; The
2. The gay - est month in all the year is June, dear June; For

cres.

lit - tle brooks a - laugh - ing run, The ti - ny leaf - lets
then the laugh - ing chil - dren run And shout "Hur - rah for

cres.

f poco rit. *a tempo*

dance with fun, And bird - ies sing till day is done, In June, dear June.
les - sons done! Hur - rah for long, long days in June! Hur - rah for June!"

f poco rit. *a tempo*

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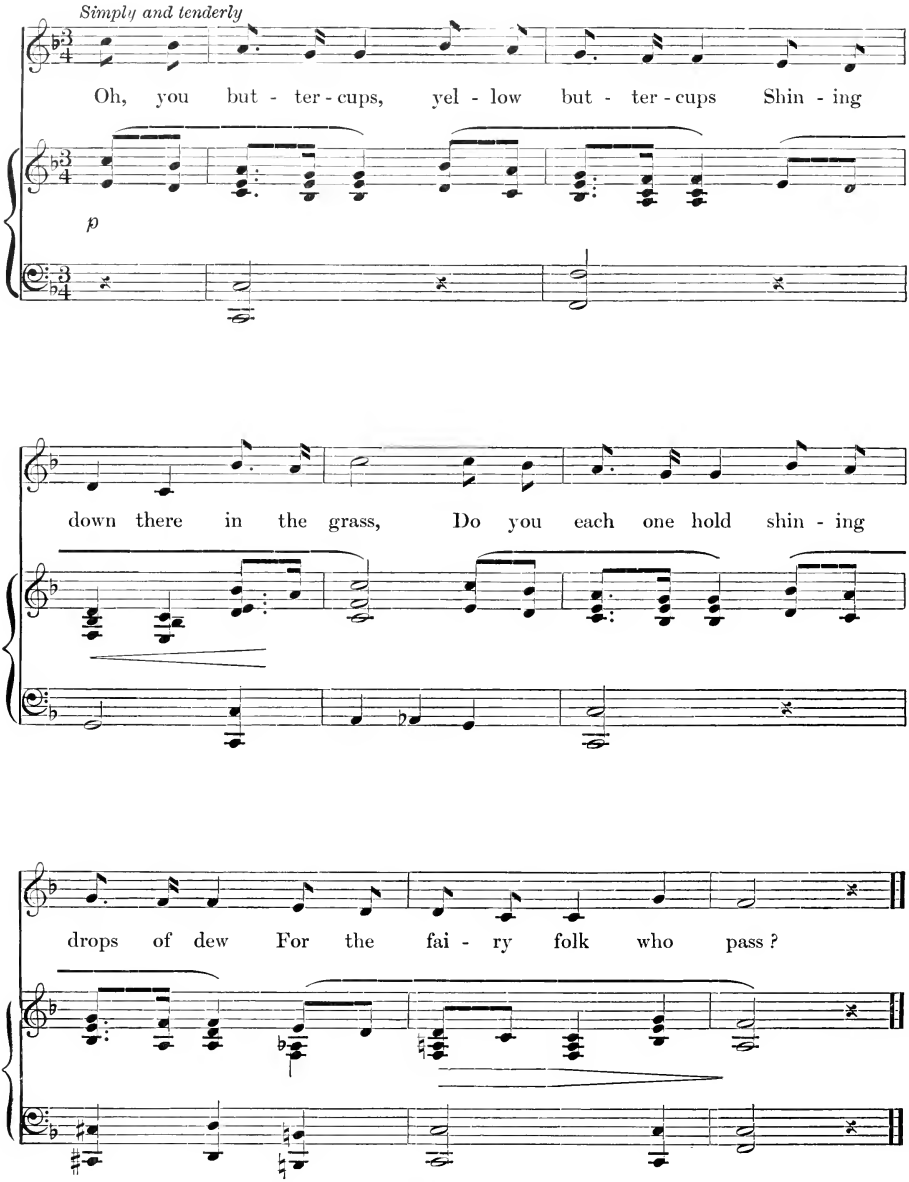
BUTTERCUPS



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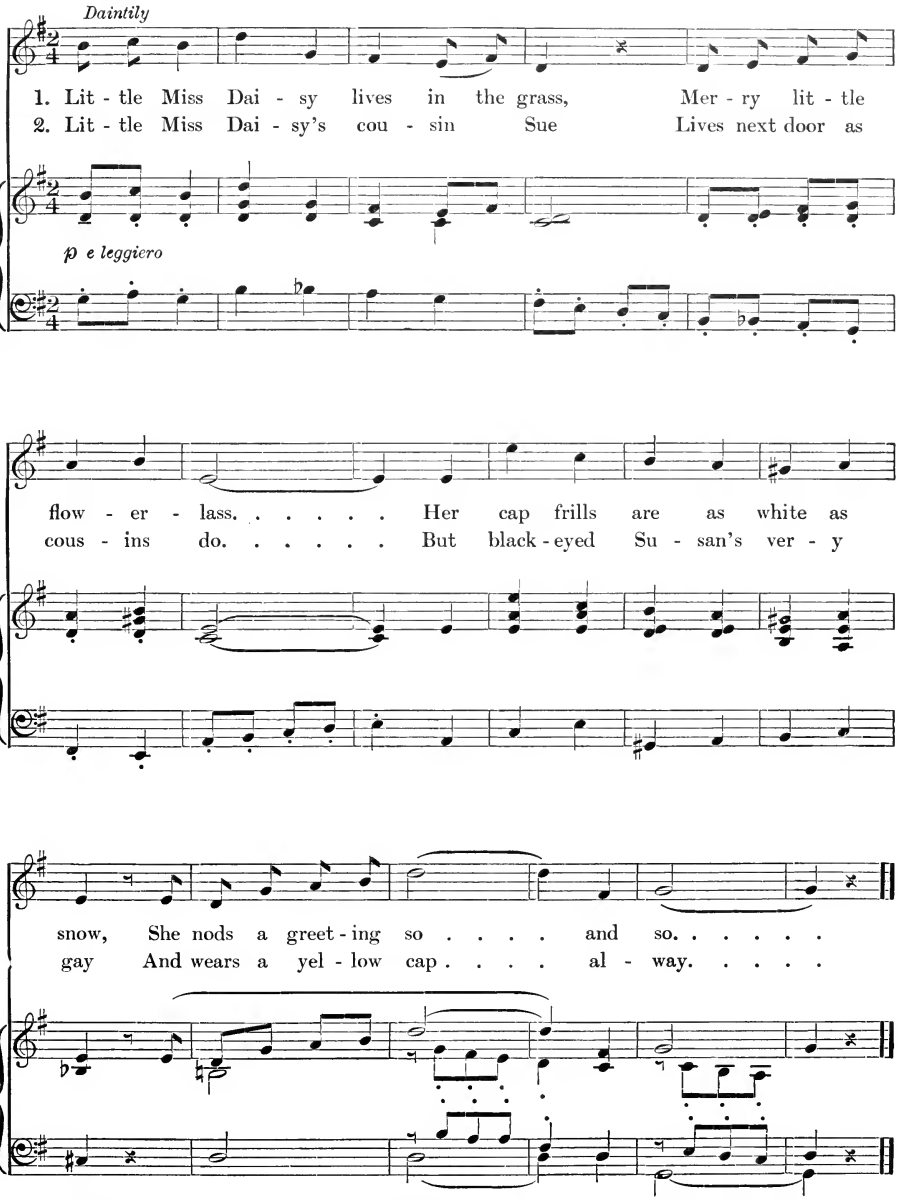
DAISIES



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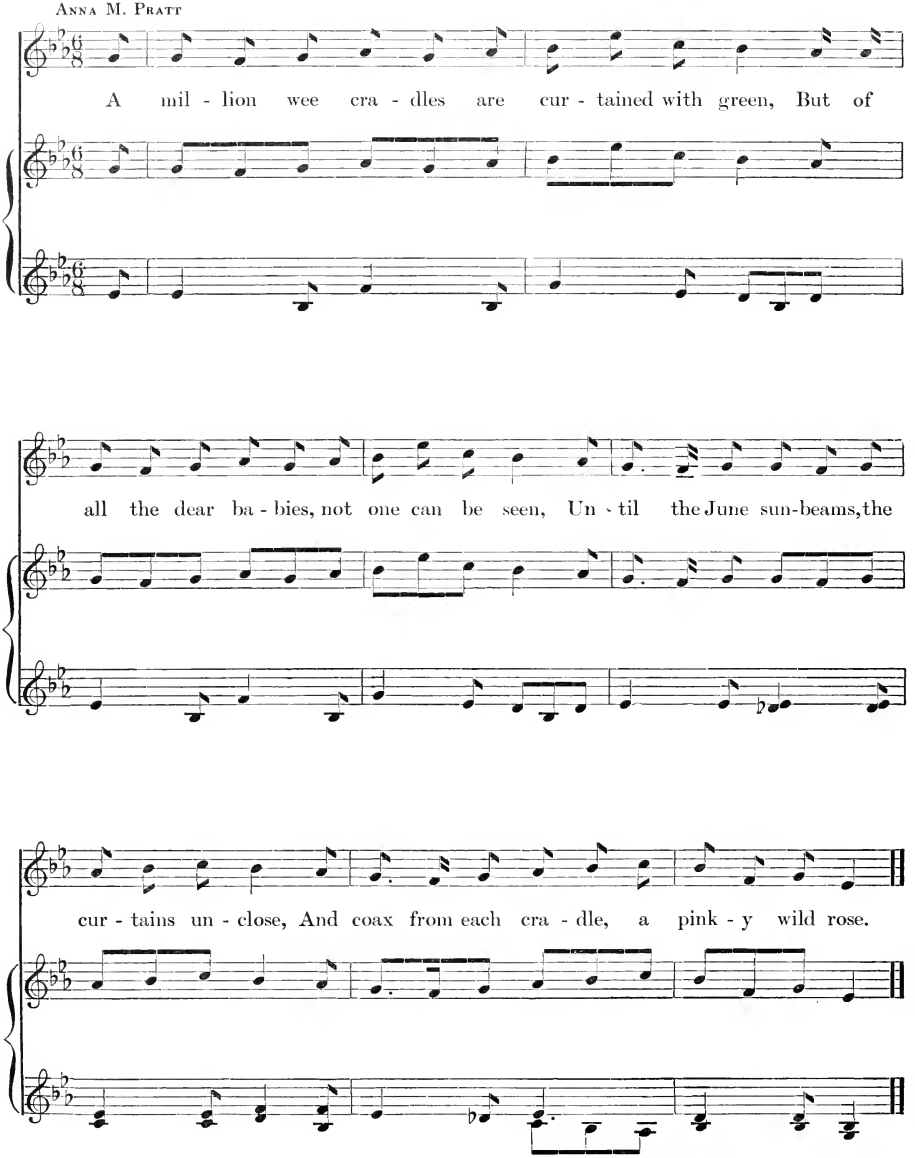
A PINKY WILD ROSE

(CRADLE SONG)

ANNA M. PRATT



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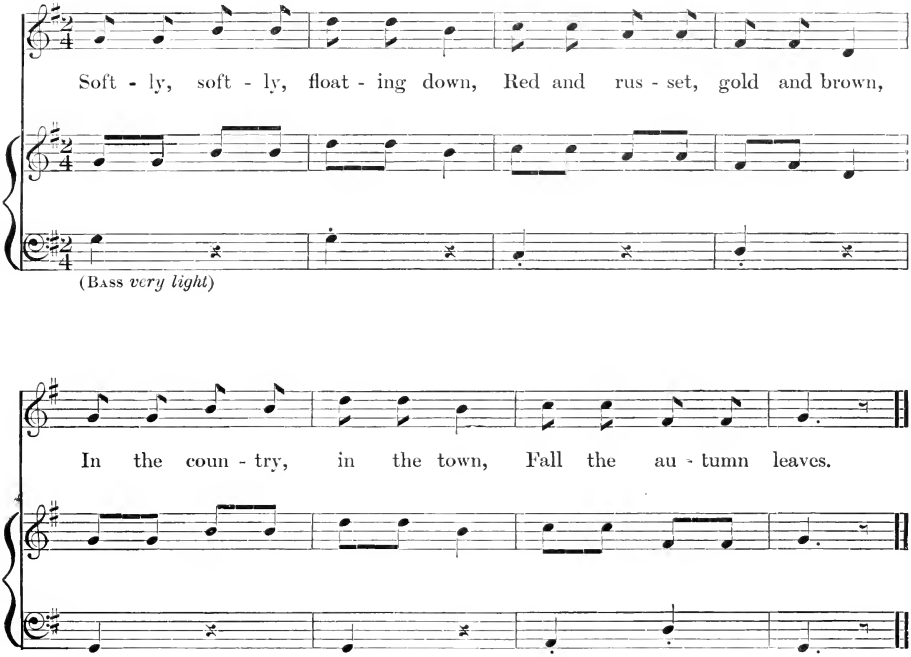
AUTUMN LEAVES

G. W. C. Arr. from HAYDN



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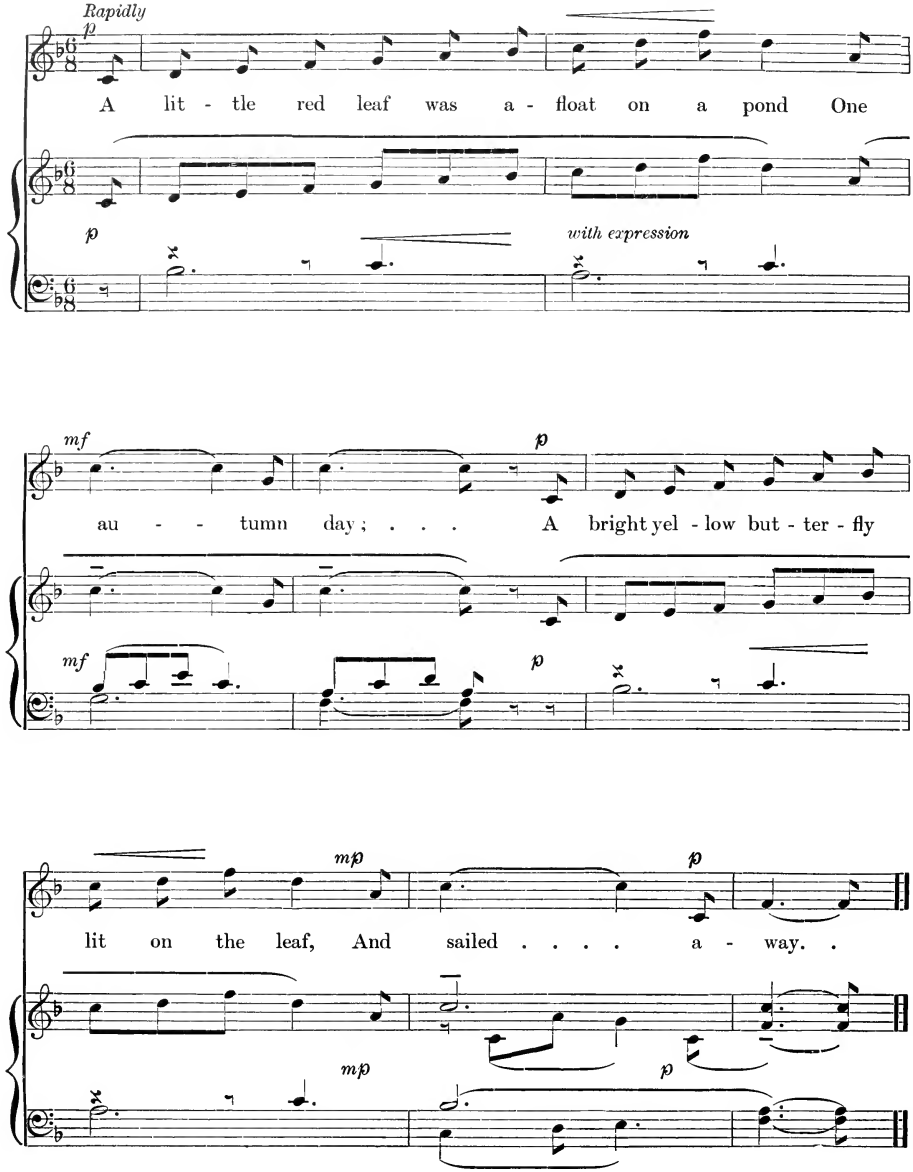
A PRETTY PASSENGER

Words and music by HARVEY WORTHINGTON LOOMIS



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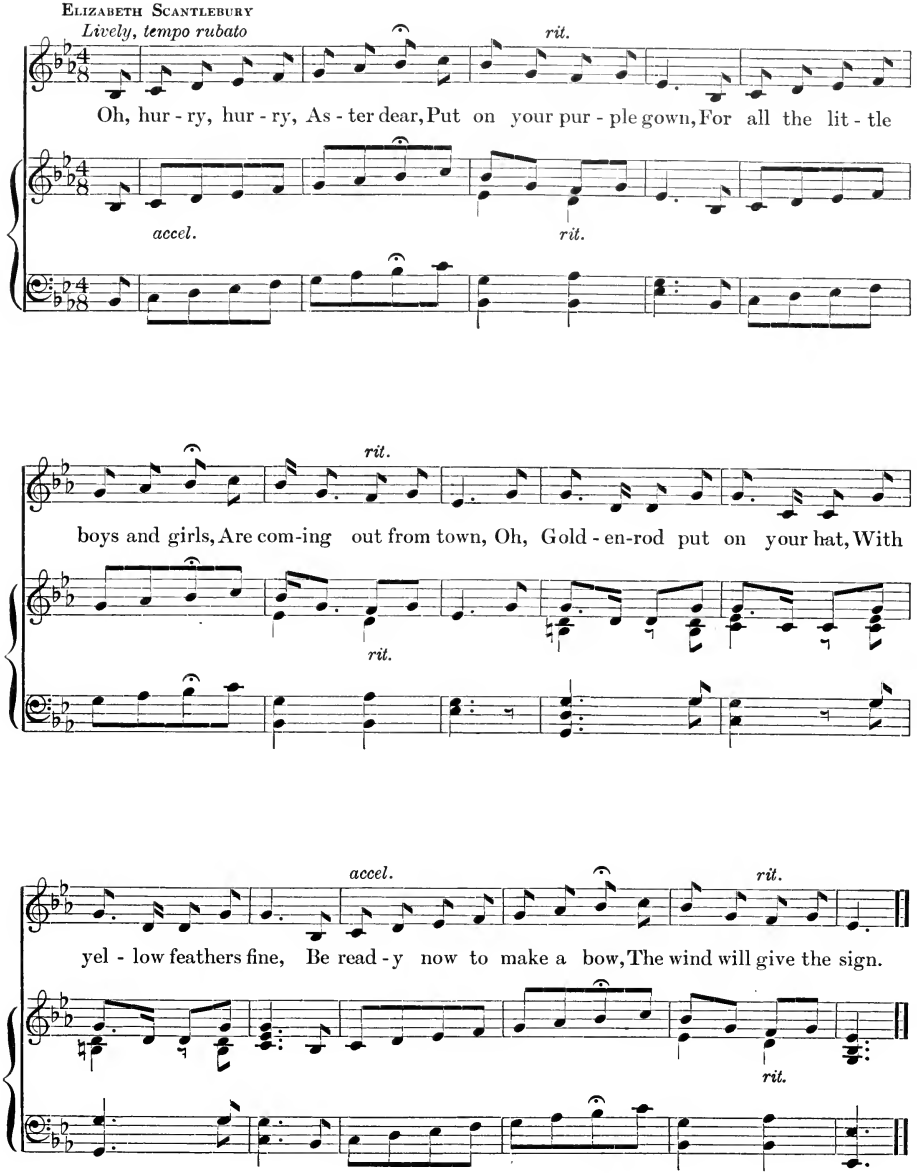
ASTER

ELIZABETH SCANTLEBURY



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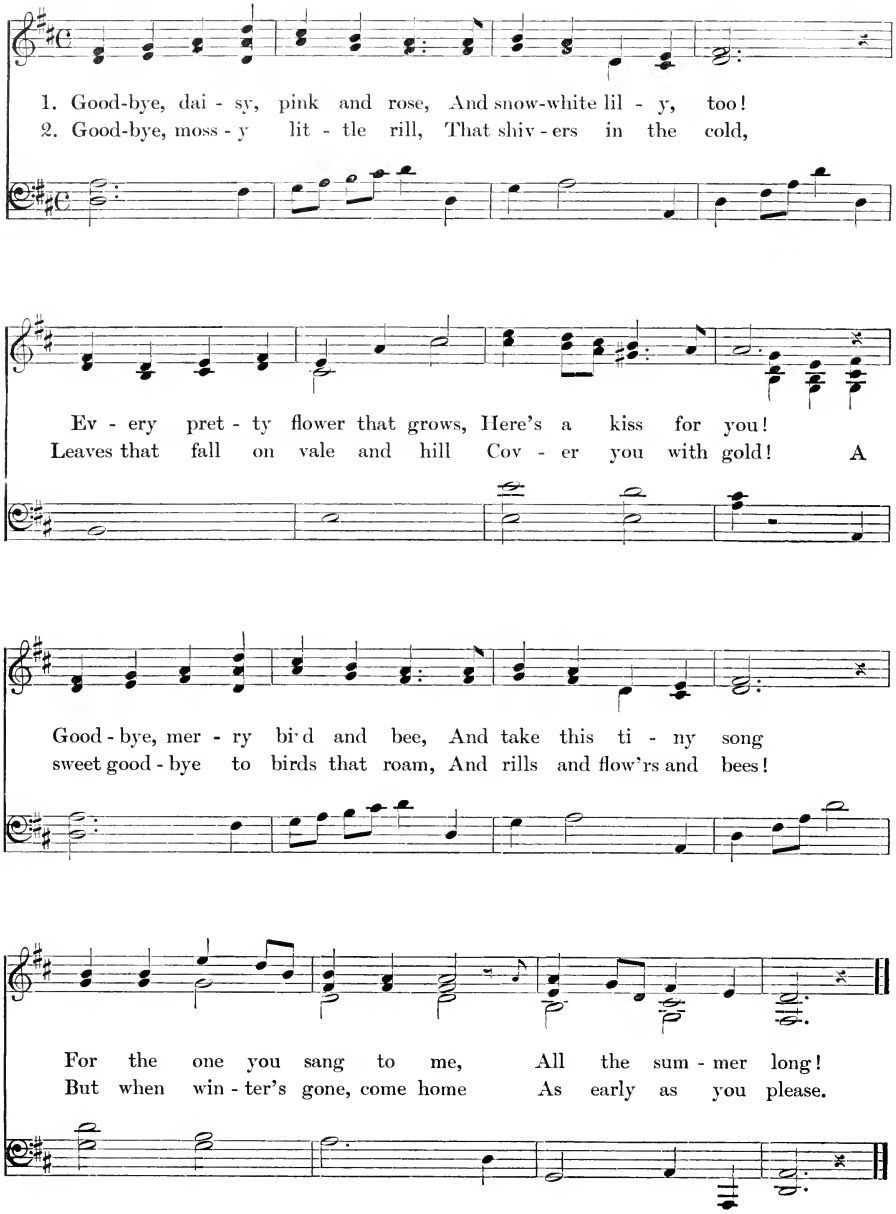
GOOD-BYE TO THE FLOWERS

GEORGE COOPER HARRIET P. SAWYER



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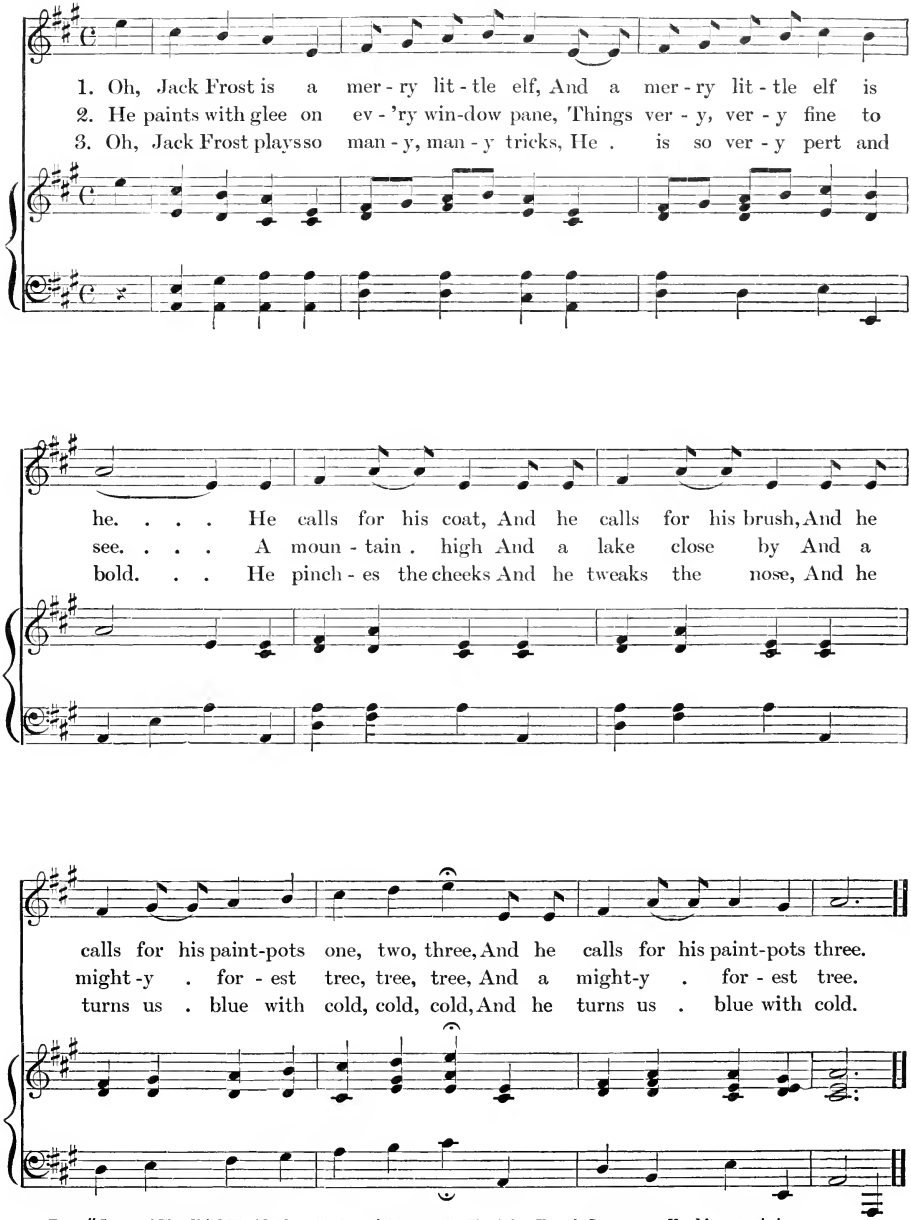
JACK FROST



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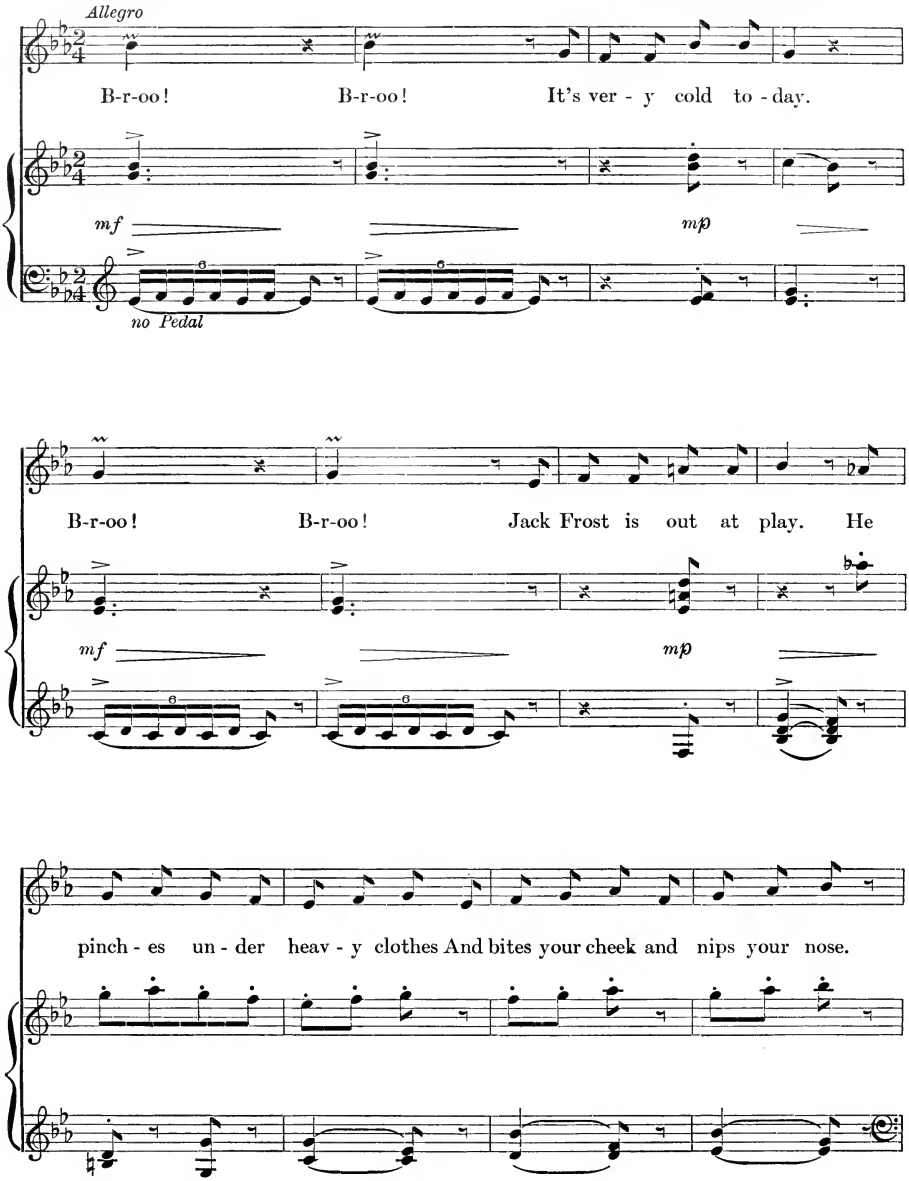
WINTER SONG

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS



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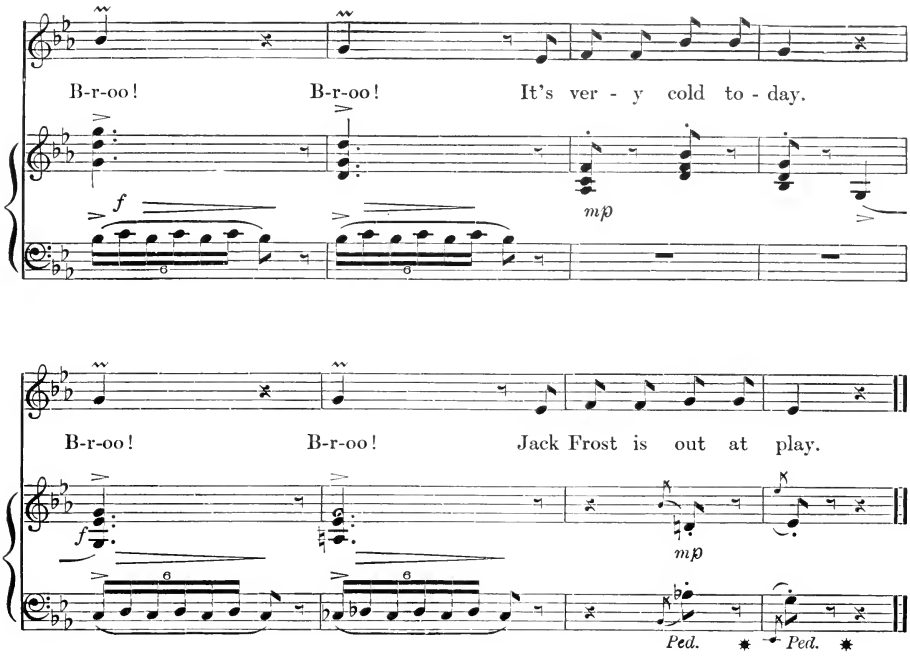
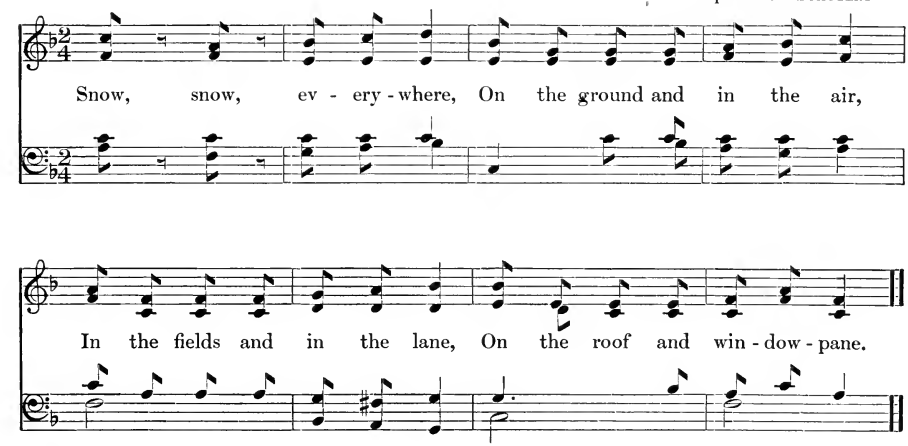
WINTER SONG



SNOW SONG

Adapted from SCHUBERT



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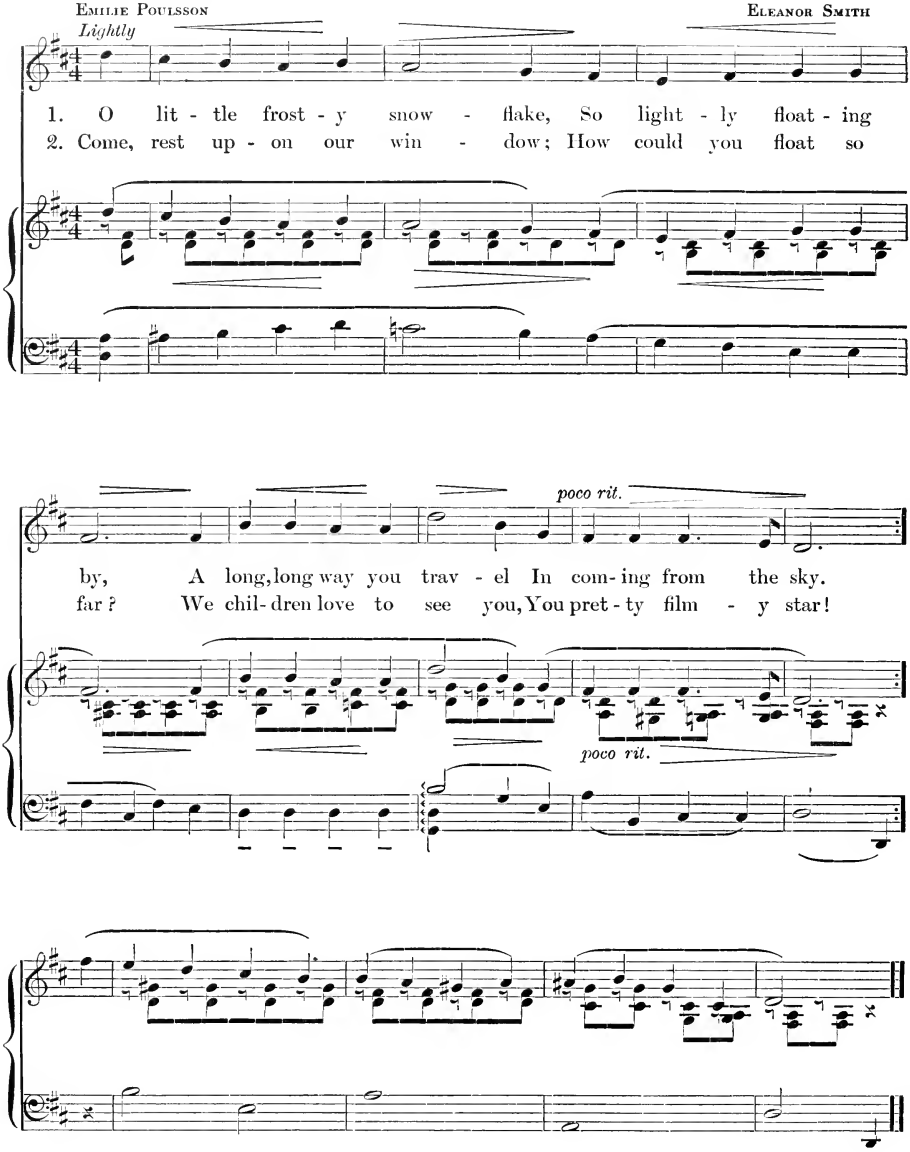
TO A SNOWFLAKE

From the German, by
EMILIE POULSSON

ELEANOR SMITH

Lightly



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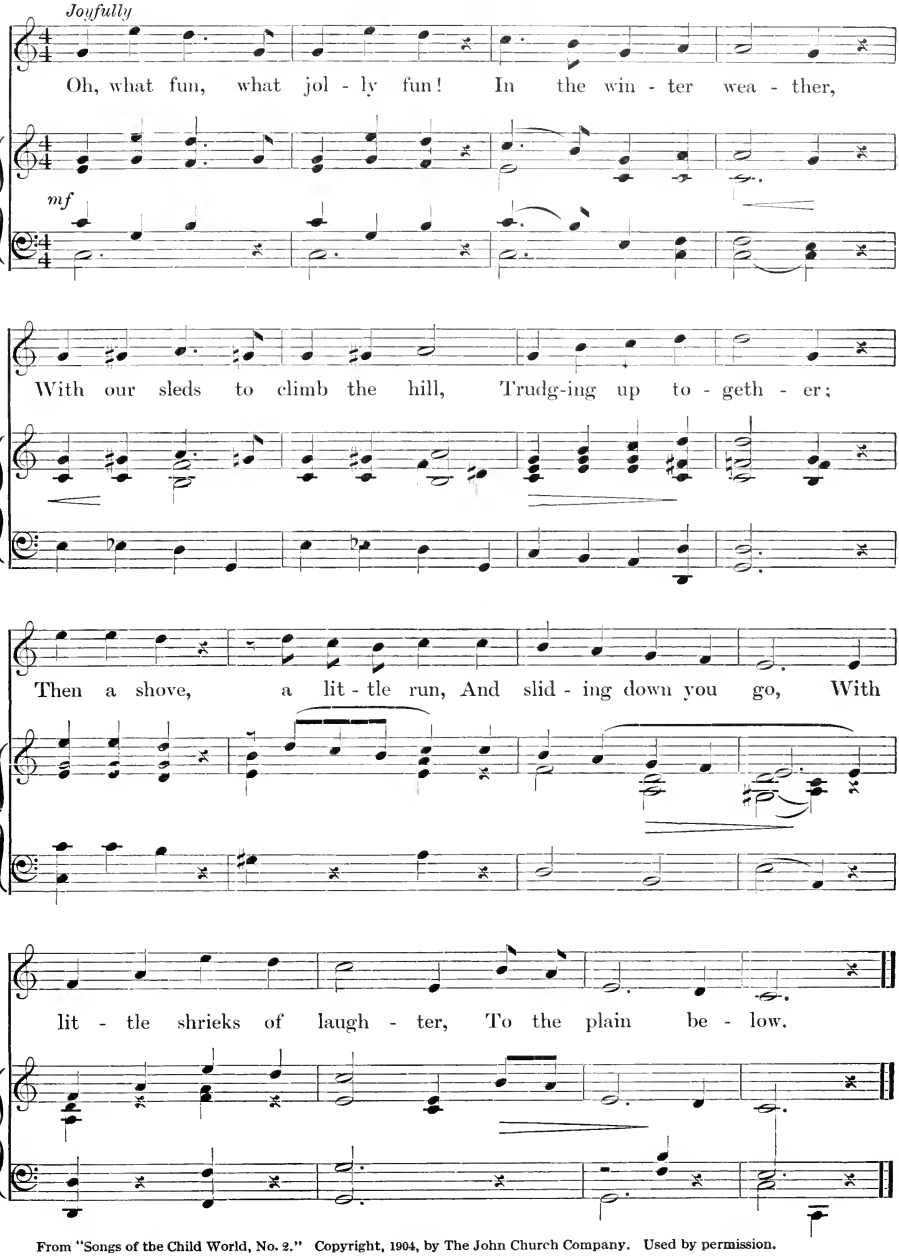
COASTING



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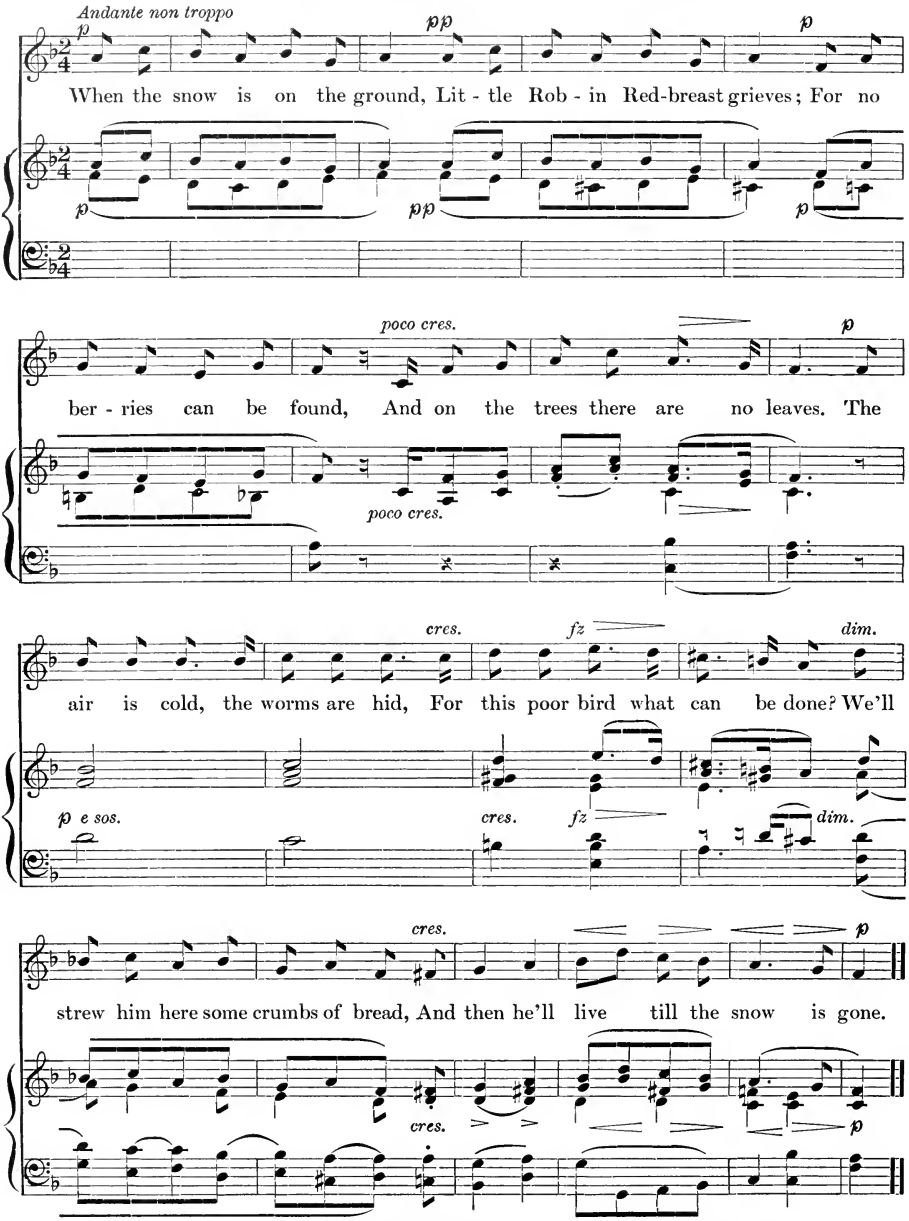
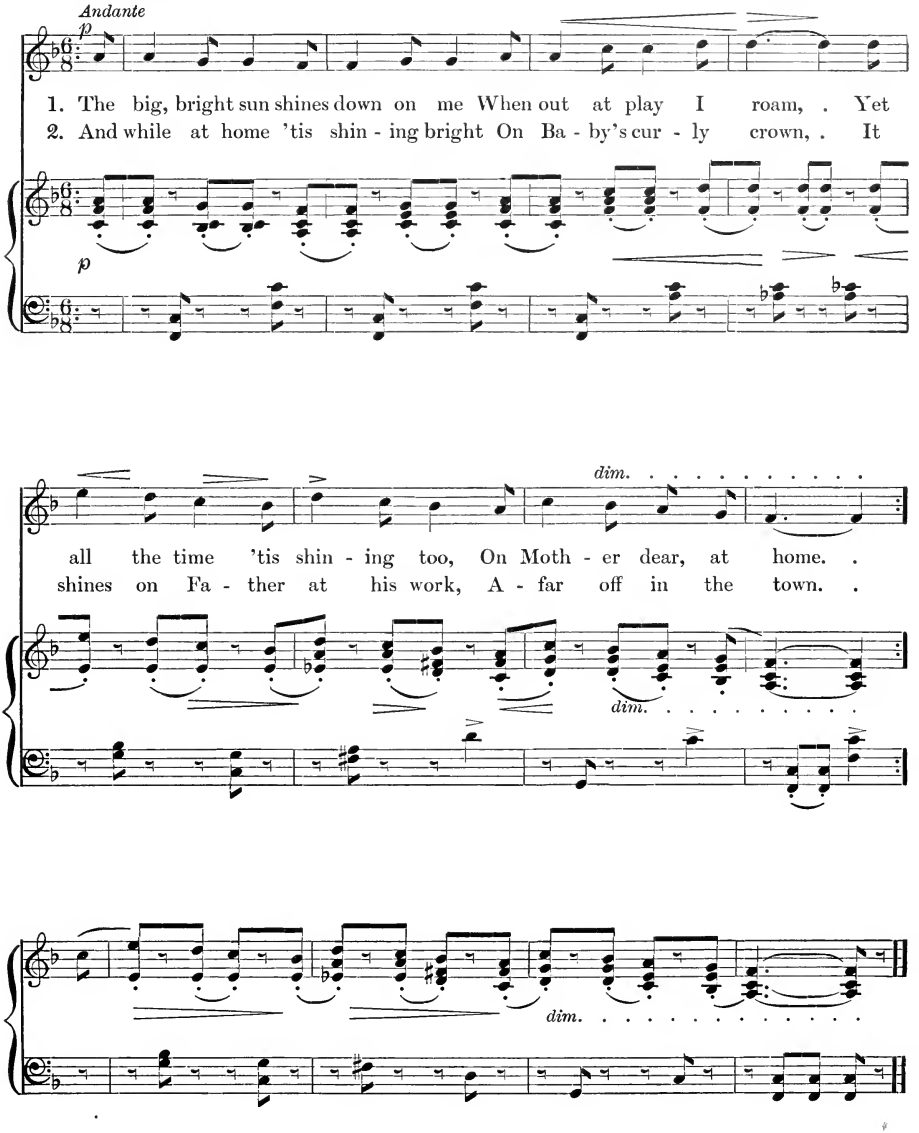
WHEN THE SNOW IS ON THE GROUND



From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

SUNSHINE FAR AND NEAR

EMILIE POULSSON ELEANOR SMITH



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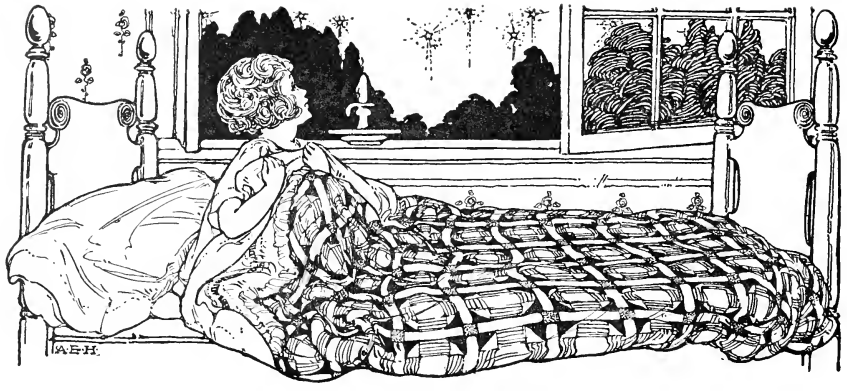


DAY AND NIGHT

ARTHUR HENRY — HARVEY WORTHINGTON LOOMIS

Slowly and expressively

p

By day the shad-ows slip a - way, At eve-ning back they creep. . . The

p

mp observe the ties

Pedal carefully *Ped.*

slower gradually and diminishing

mf

sun gives light e - nough for play, The stars e-nough for sleep. . .

L.H. *ppp*

always legato *mp slower gradually* *ppp*

Ped. *Ped.*

From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, New York.

THE CLOUDY DAY

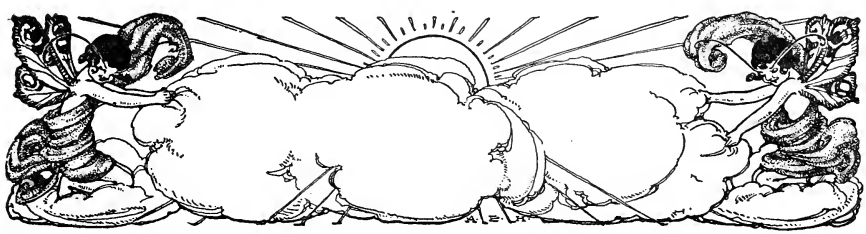
KATE WHITING PATCH — CLARE SAWYER REED

Oh, pret - ty white clouds, now what have you done? You've

hung a soft veil be-tween us and the sun. But the gay lit - tle sun-beams may

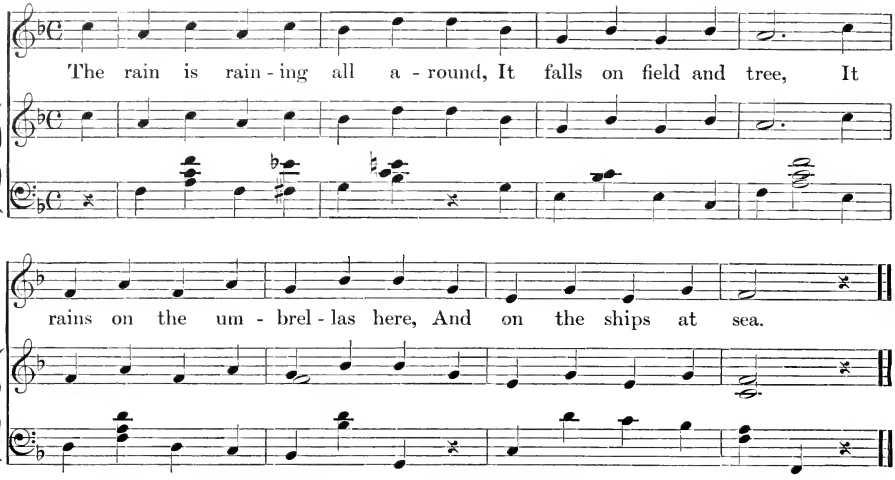
peep through to play Hide and seek with us chil - dren on this cloud - y day.

From "Timely Games and Songs for the Kindergarten," by Clare Sawyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company.



RAIN

ROBERT LOUIS STEVENSON — GRACE WILBUR CONANT



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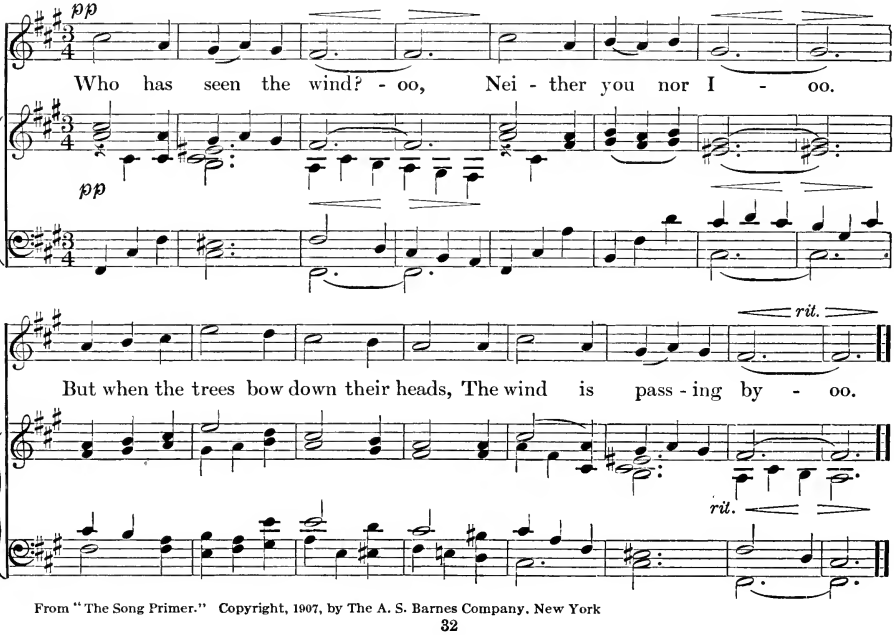
WHO HAS SEEN THE WIND?

CHRISTINA ROSSETTI — ALYS E. BENTLEY



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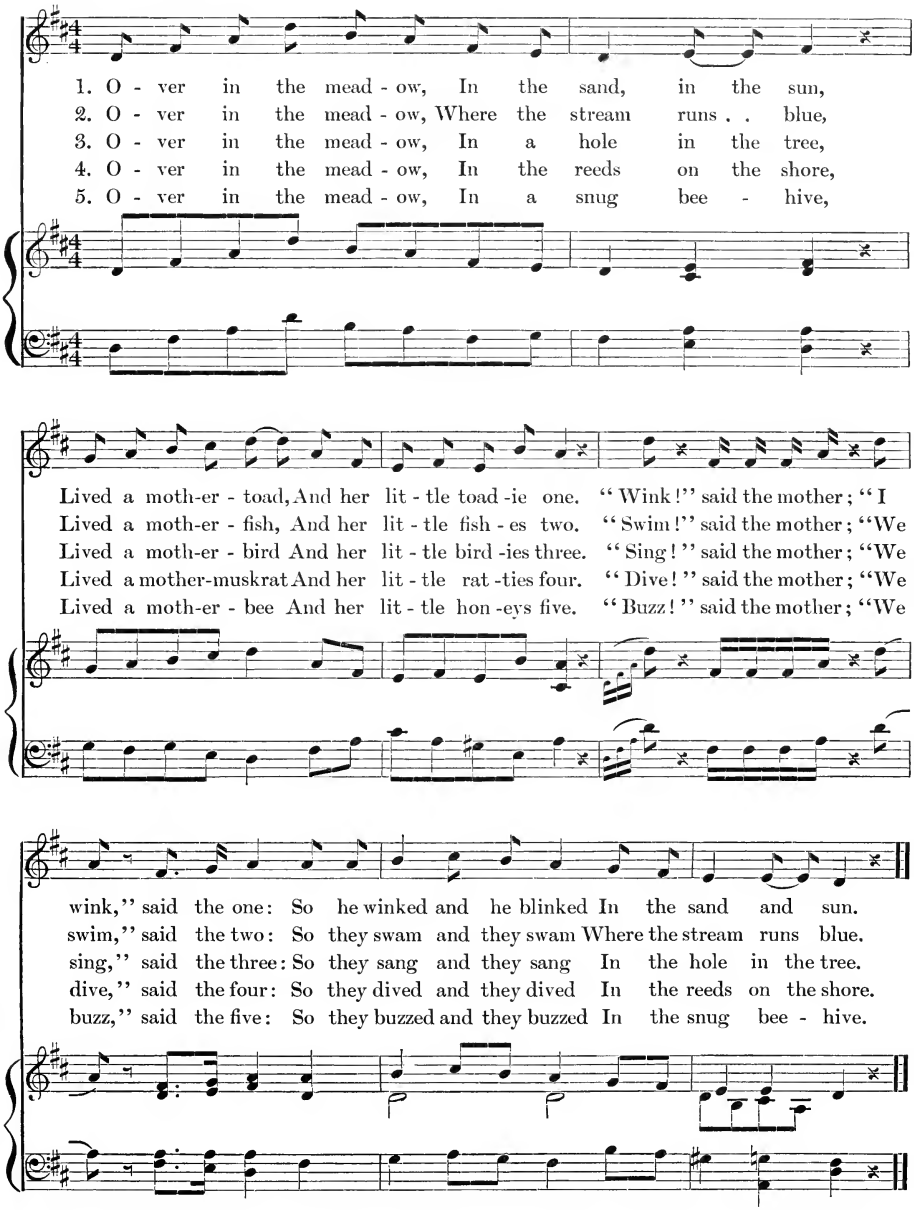
OVER IN THE MEADOW

Olive A. Wadsworth



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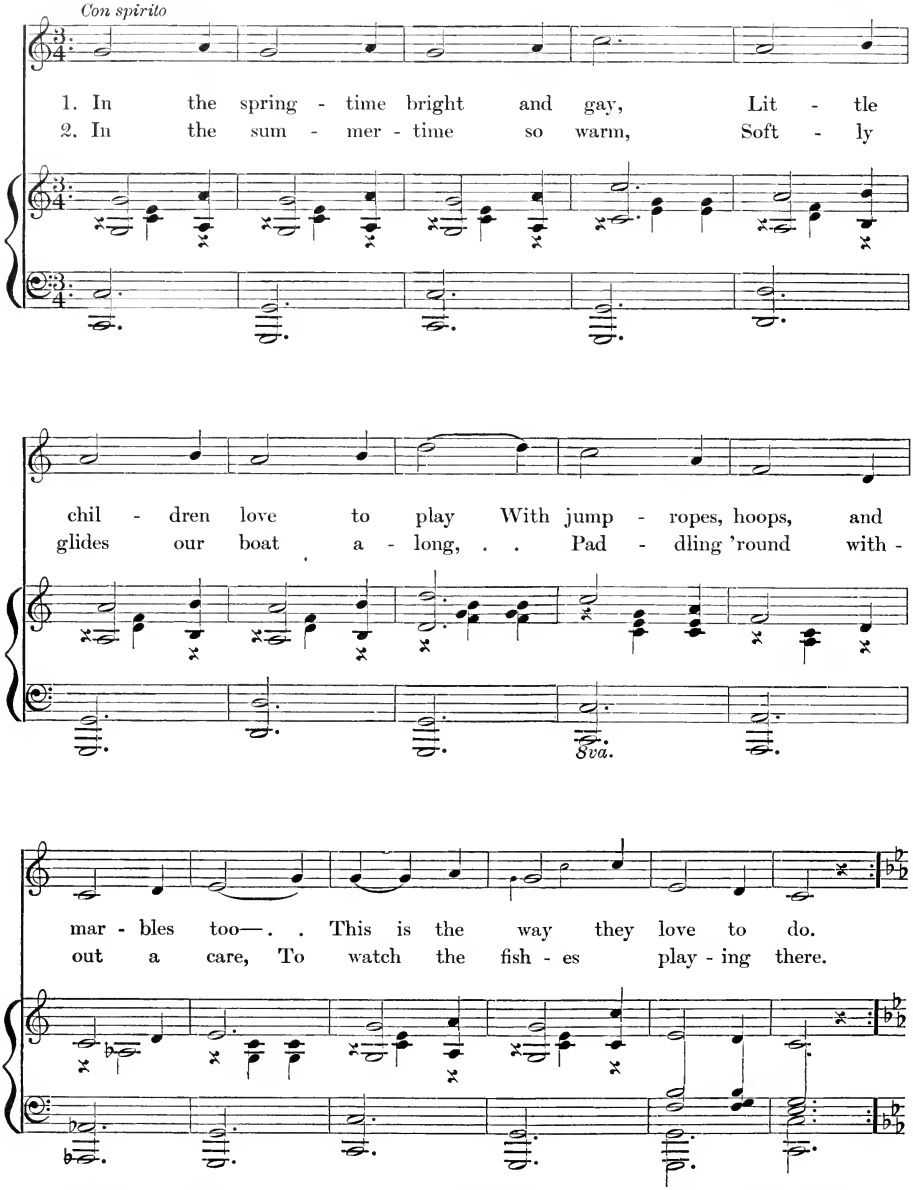
THE SEASONS

EDYTHE A. TURNER

E. H. H.

Con spirito



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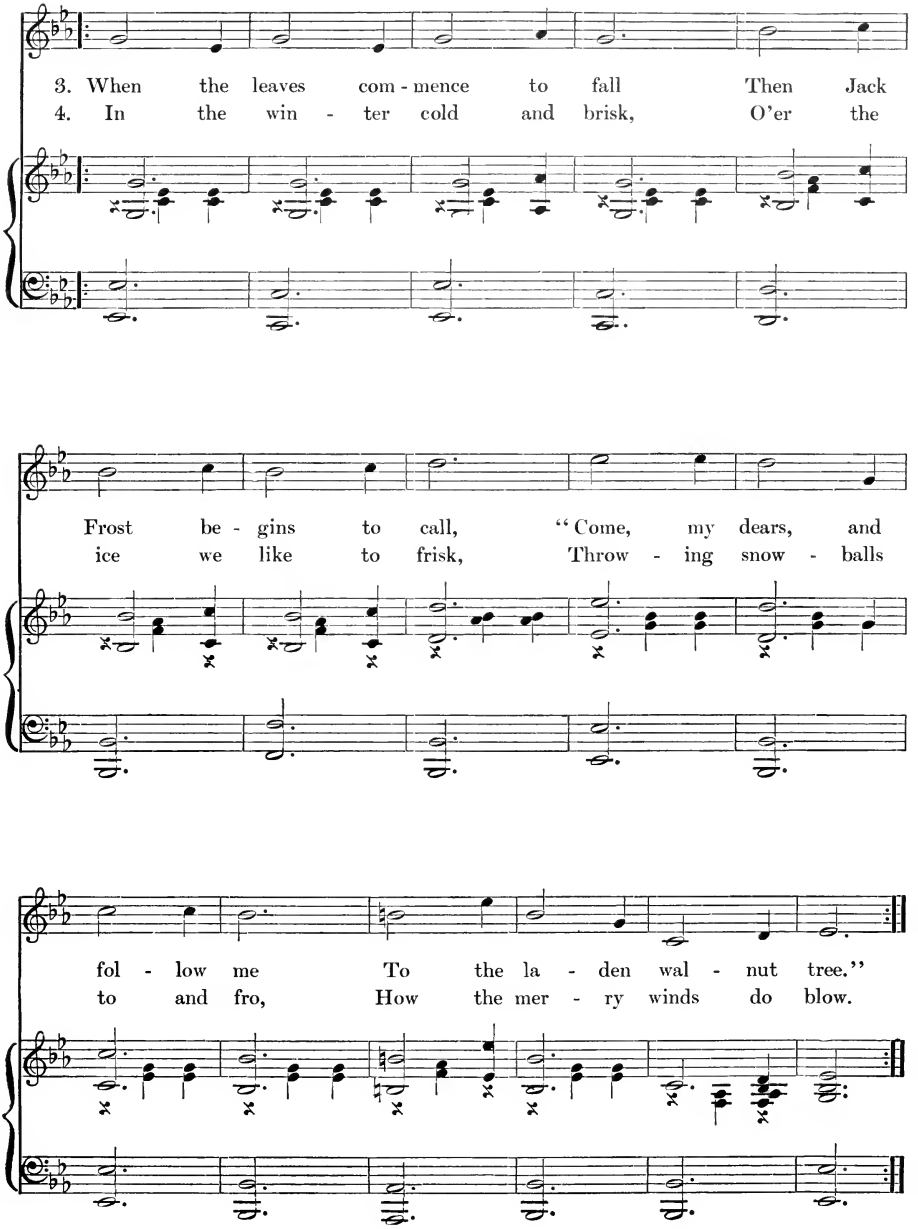
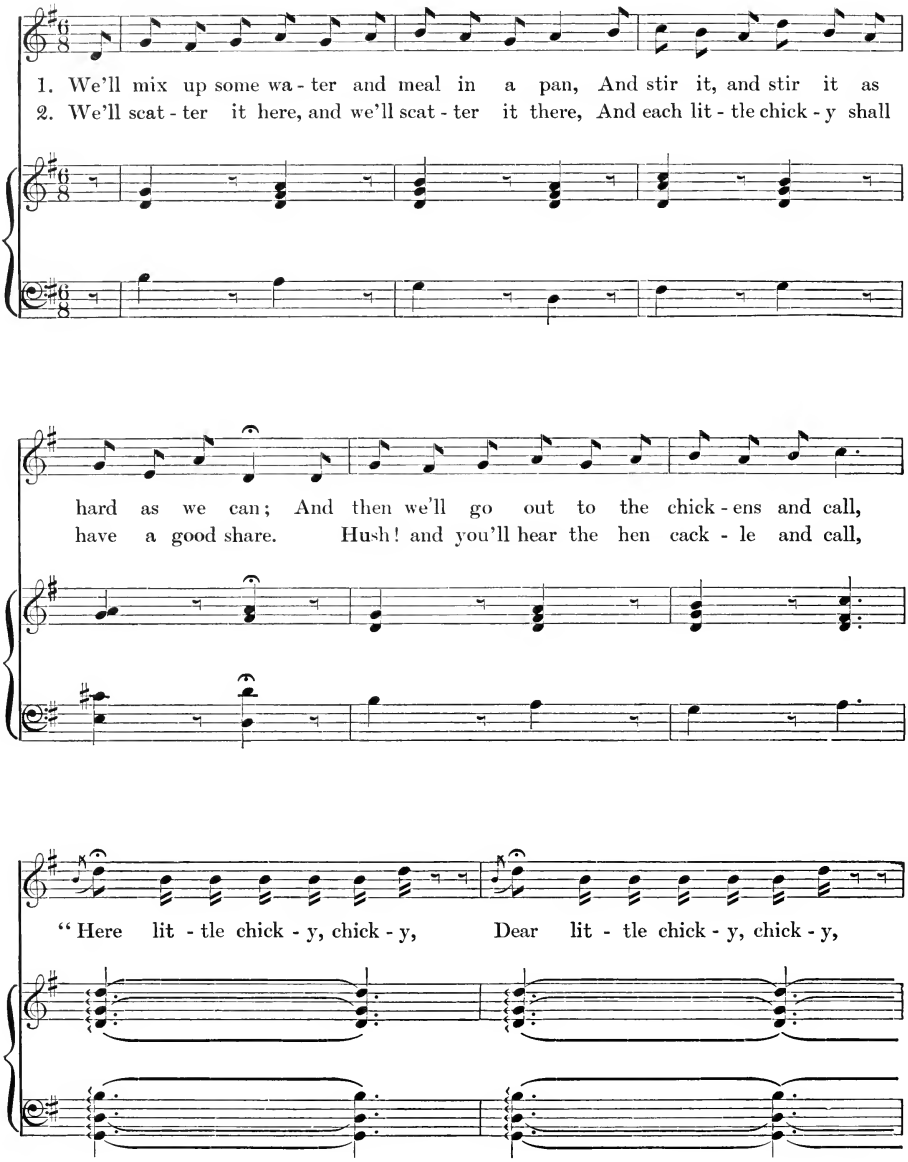

3. When the leaves com - mence to fall Then Jack
4. In the win - ter cold and brisk, O'er the
Frost be - gins to call, "Come, my dears, and
ice we like to frisk, Throw - ing snow - balls
fol - low me To the la - den wal - nut tree."
to and fro, How the mer - ry winds do blow.

FEEDING THE CHICKENS

Anna M. Pratt



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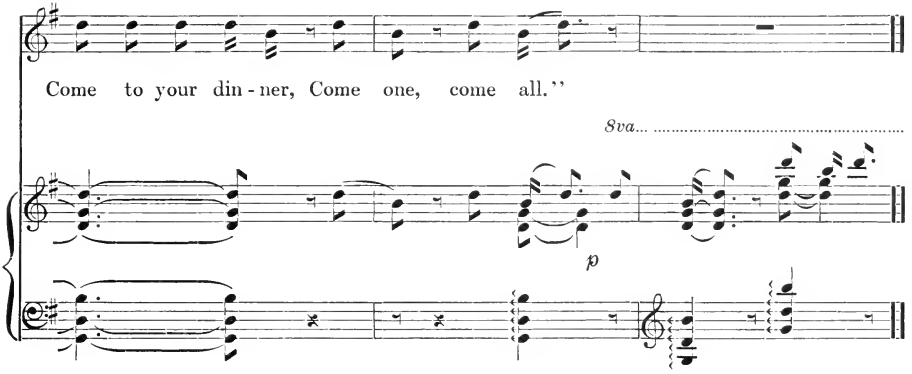
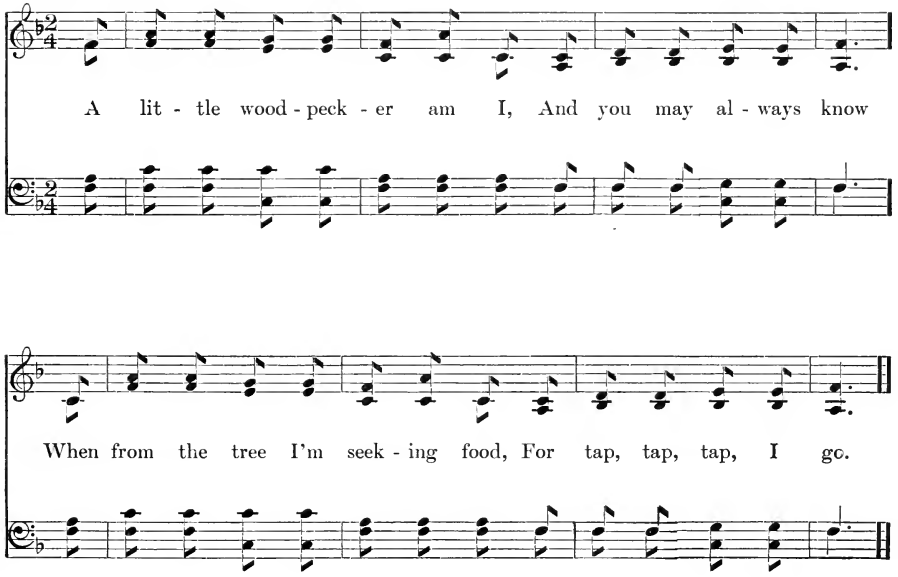


A LITTLE WOODPECKER AM I

MARY P. BELL



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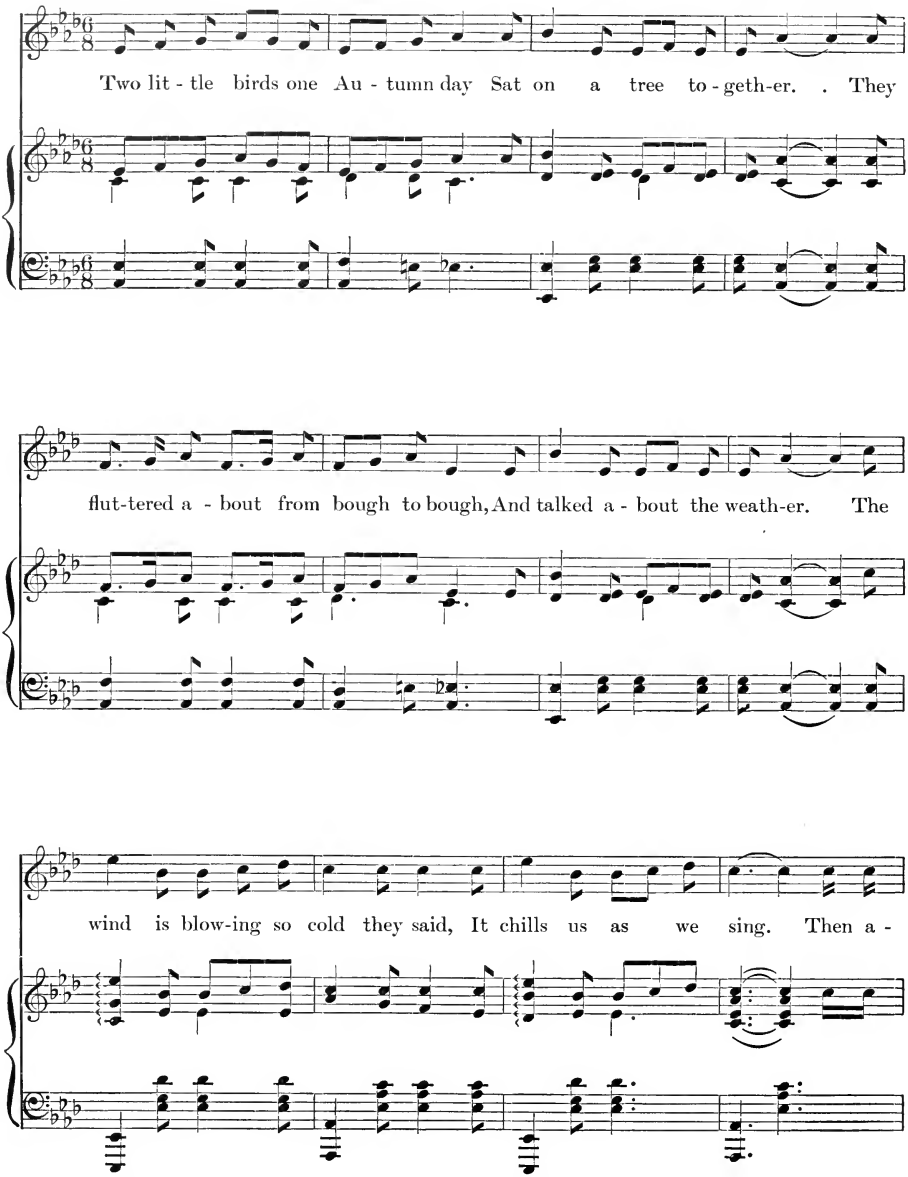
TWO LITTLE BIRDS

AGNES R. BACON

JULIA A. HIDDEN



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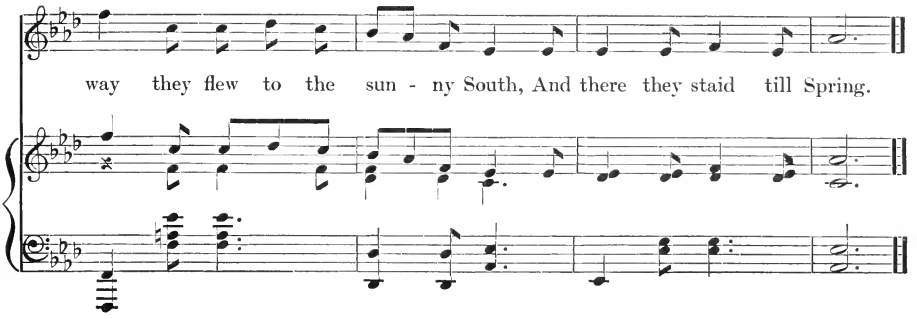
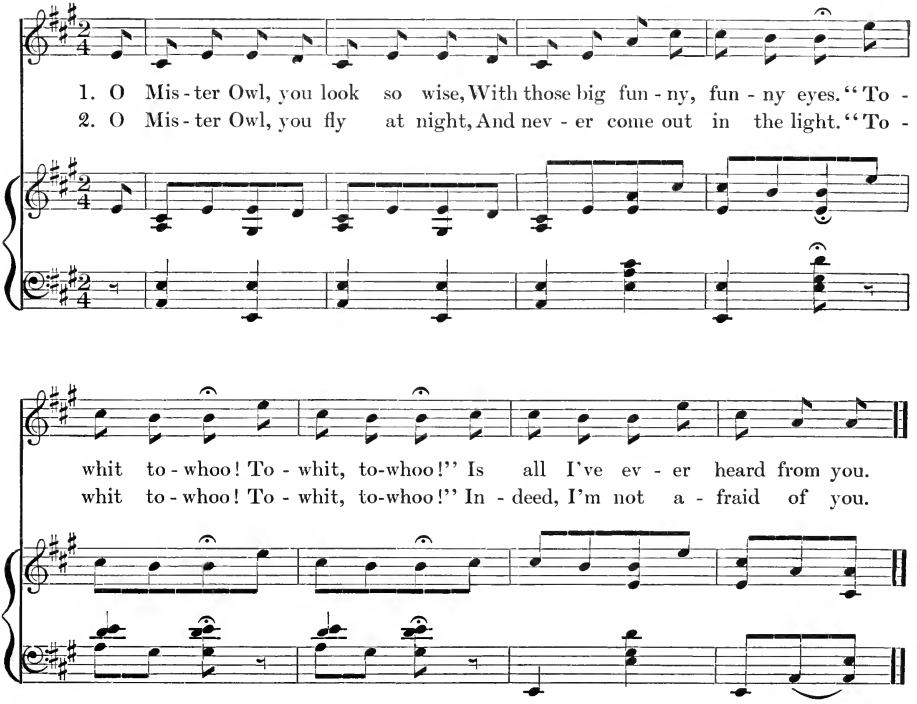


THE OWL

Words and Music by Dora I. Buckingham



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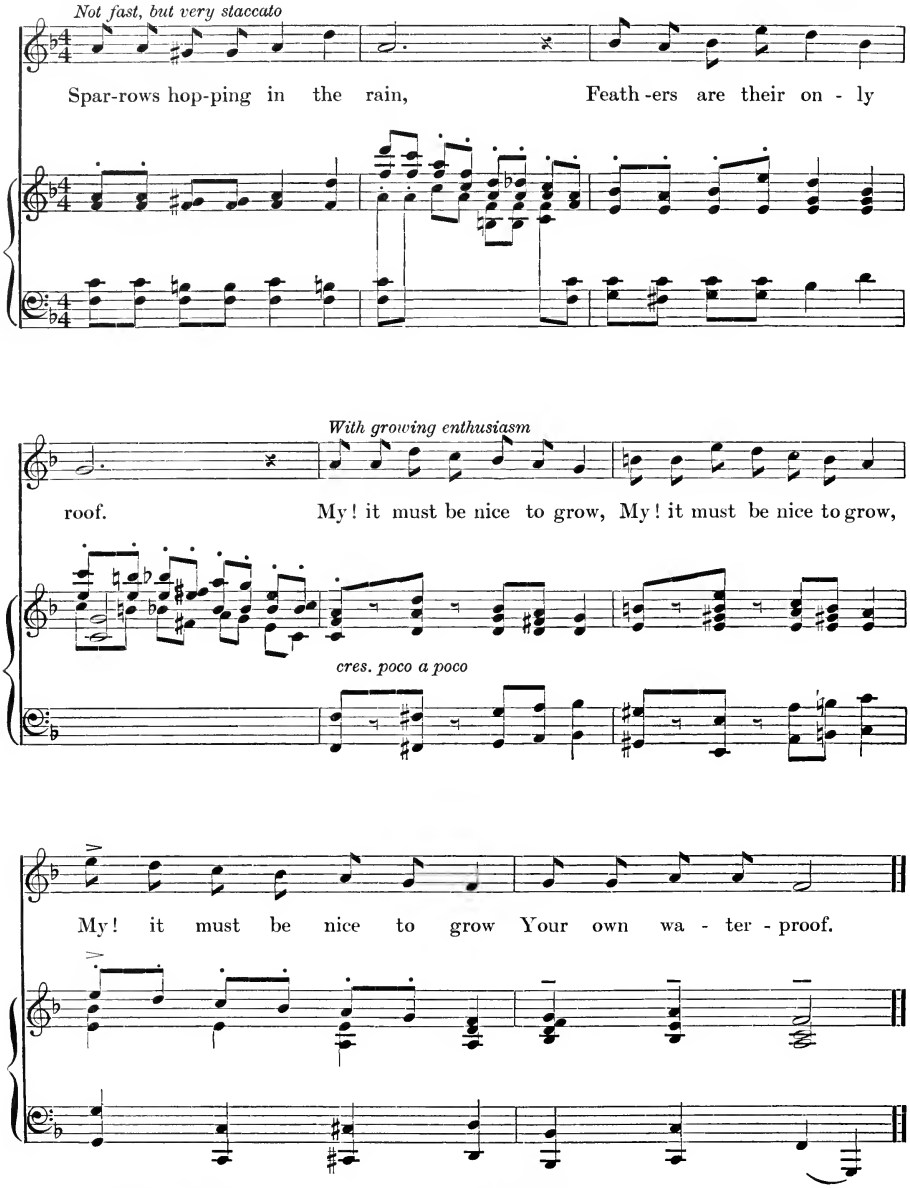
THE SPARROWS

RACHEL BARTON BUTLER — JESSIE L. GAYNOR



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THE FIRST BOUQUET

EMILIE POULSSON ELEANOR SMITH

Espressivo

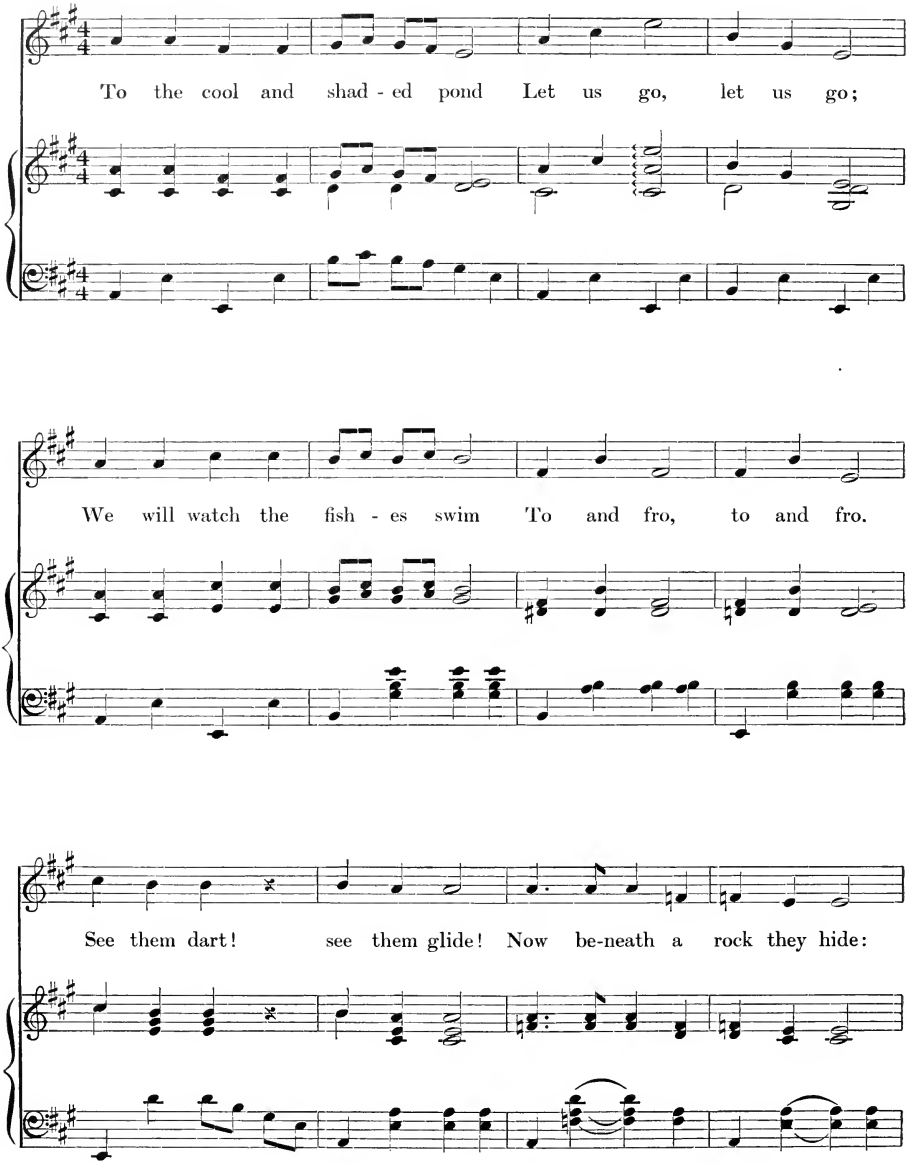
1. He dug his gar - den, He sowed the seeds; He kept it wa - tered And pulled the weeds.
2. And when it blos - somed With flow - ers gay, He gave his moth - er The first bou - quet.

From "Songs of a Little Child's Day," by Emilie Poulsson and Eleanor Smith. Copyright, 1910, by Milton Bradley Company, Springfield, Mass.

THE FISHES

KATE WHITING PATCH

CLARE SAWYER REED



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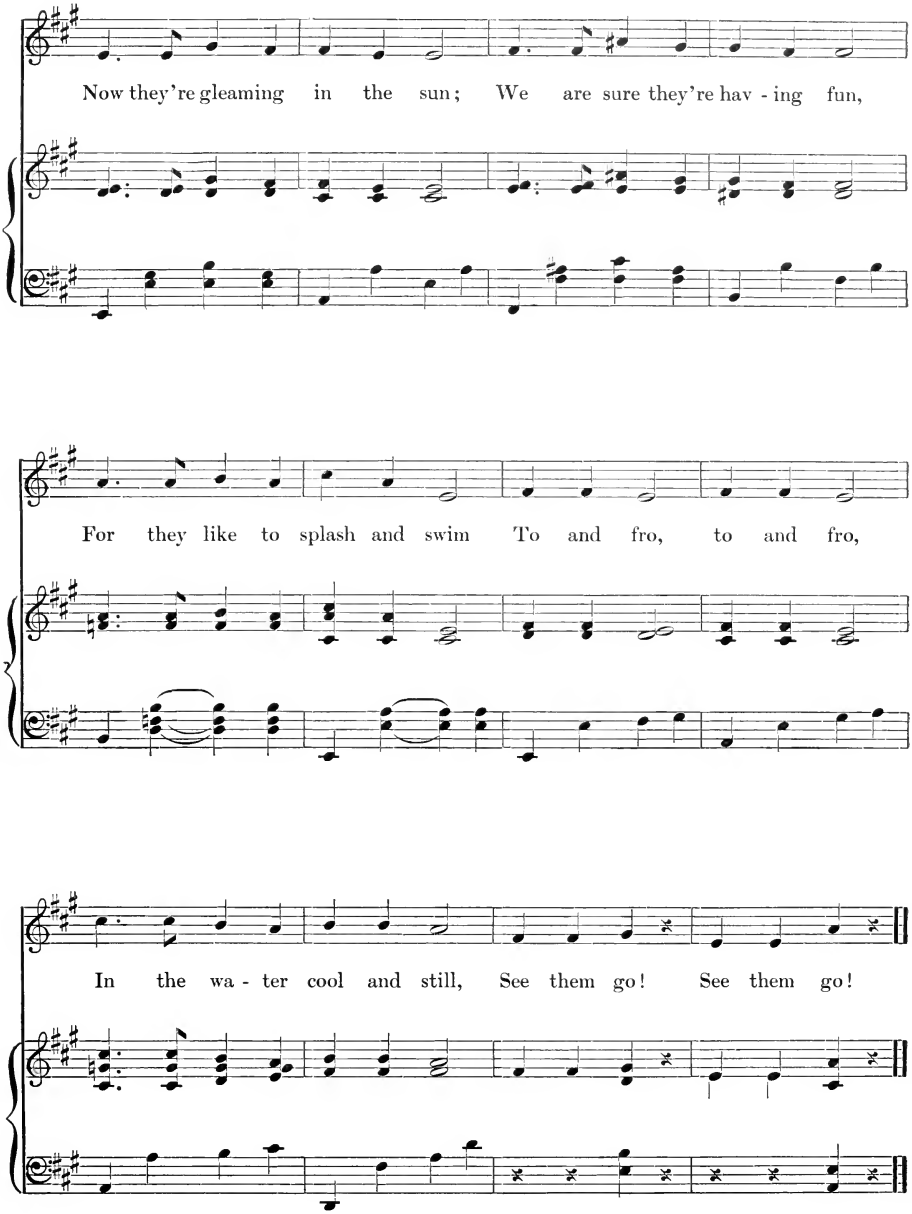
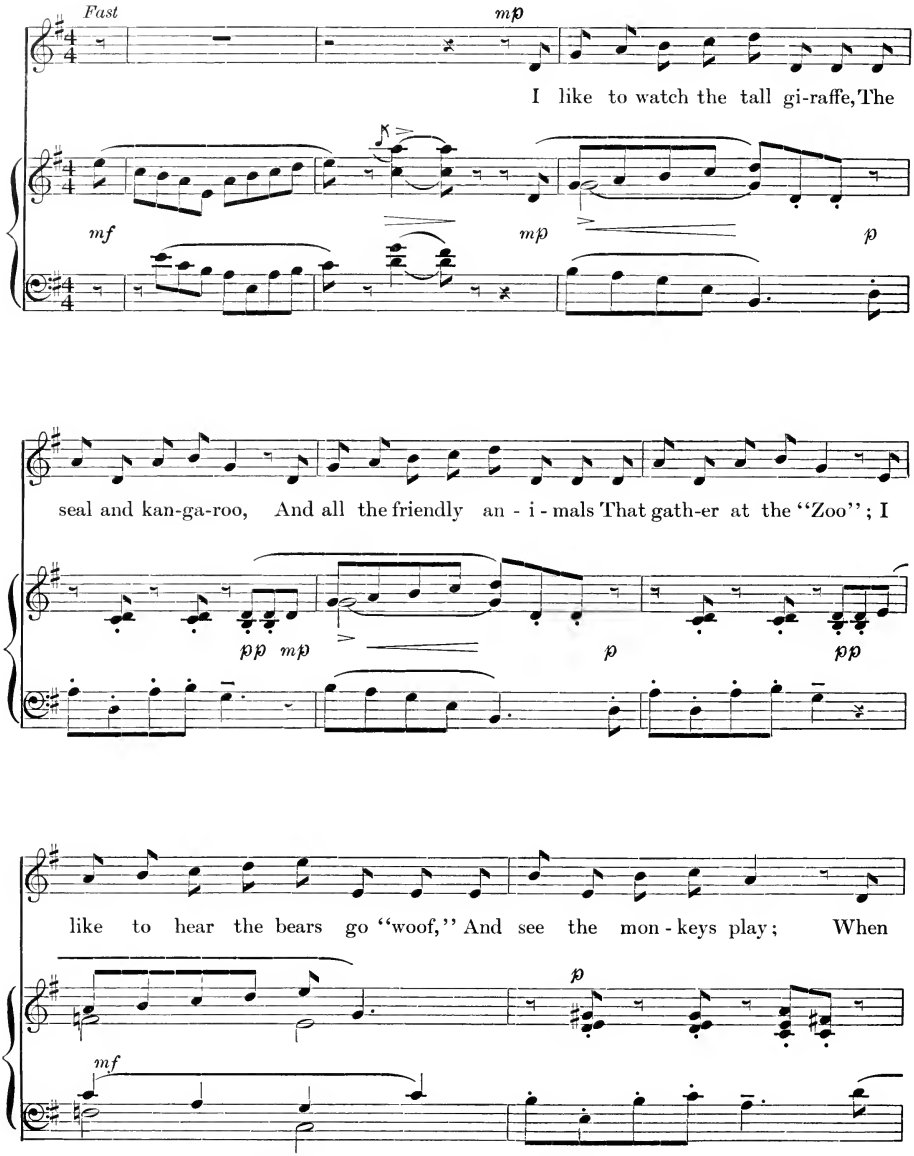

Now they're gleaming in the sun; We are sure they're hav - ing fun,
For they like to splash and swim To and fro, to and fro,
In the wa - ter cool and still, See them go! See them go!

THE "ZOO"

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS



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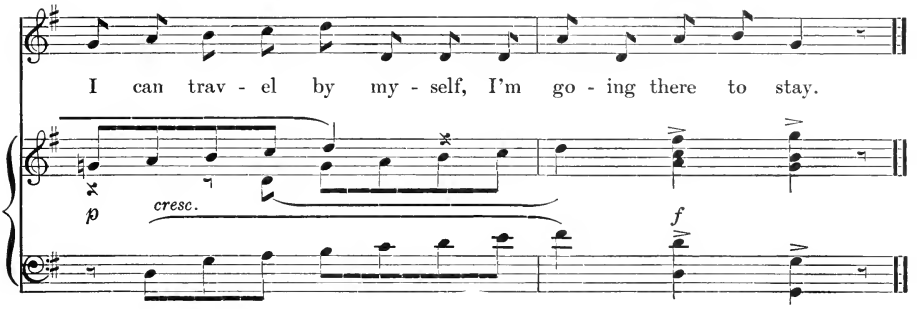
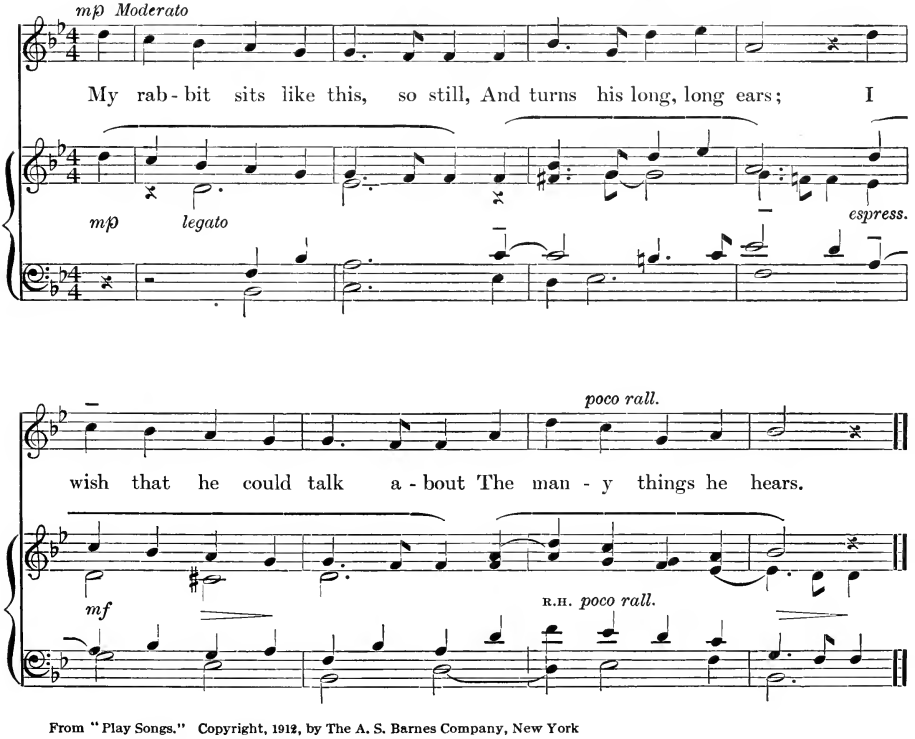


MY RABBIT

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS



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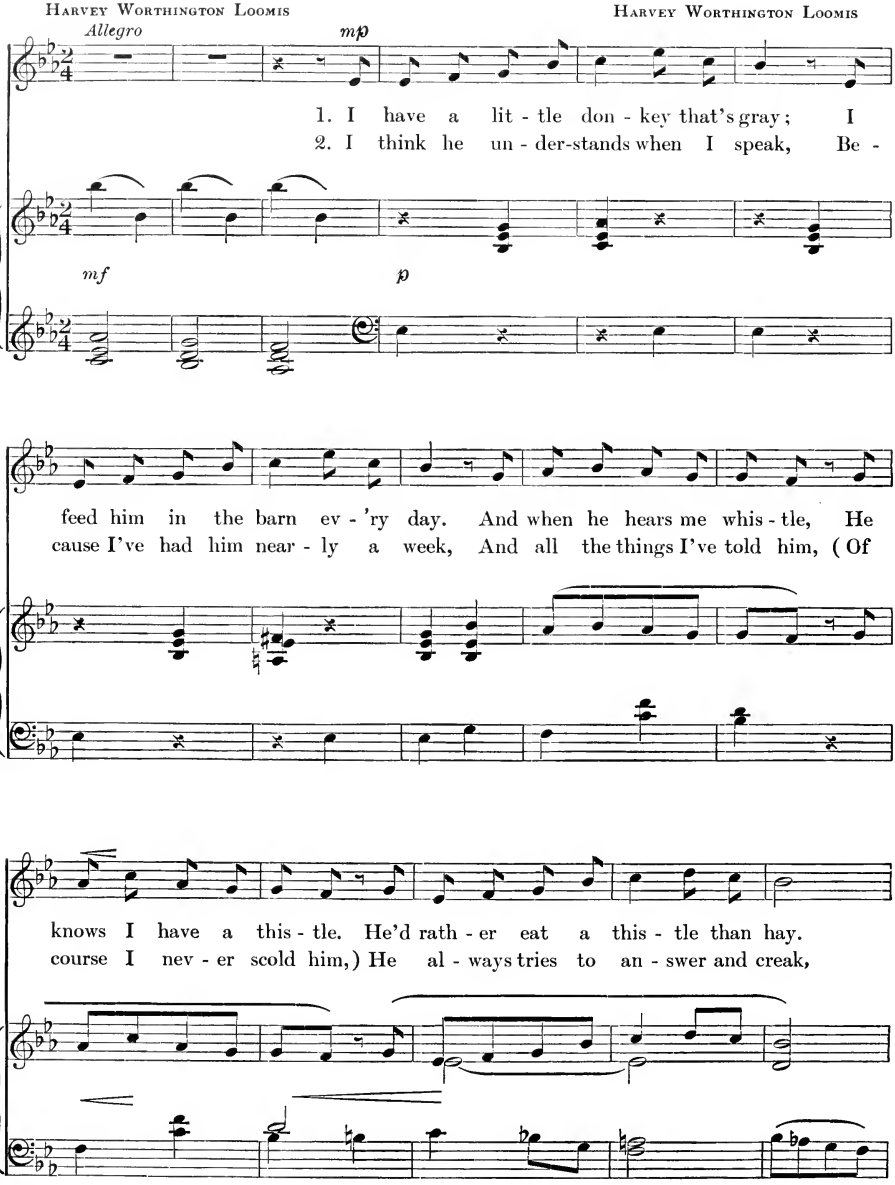
THE GRAY DONKEY

HARVEY WORTHINGTON LOOMIS



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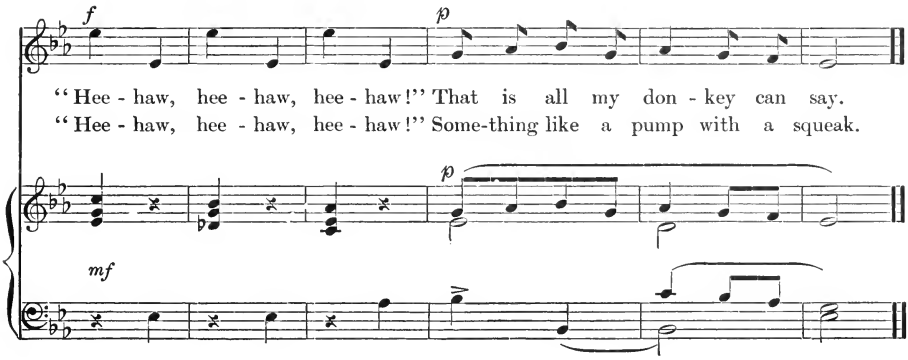
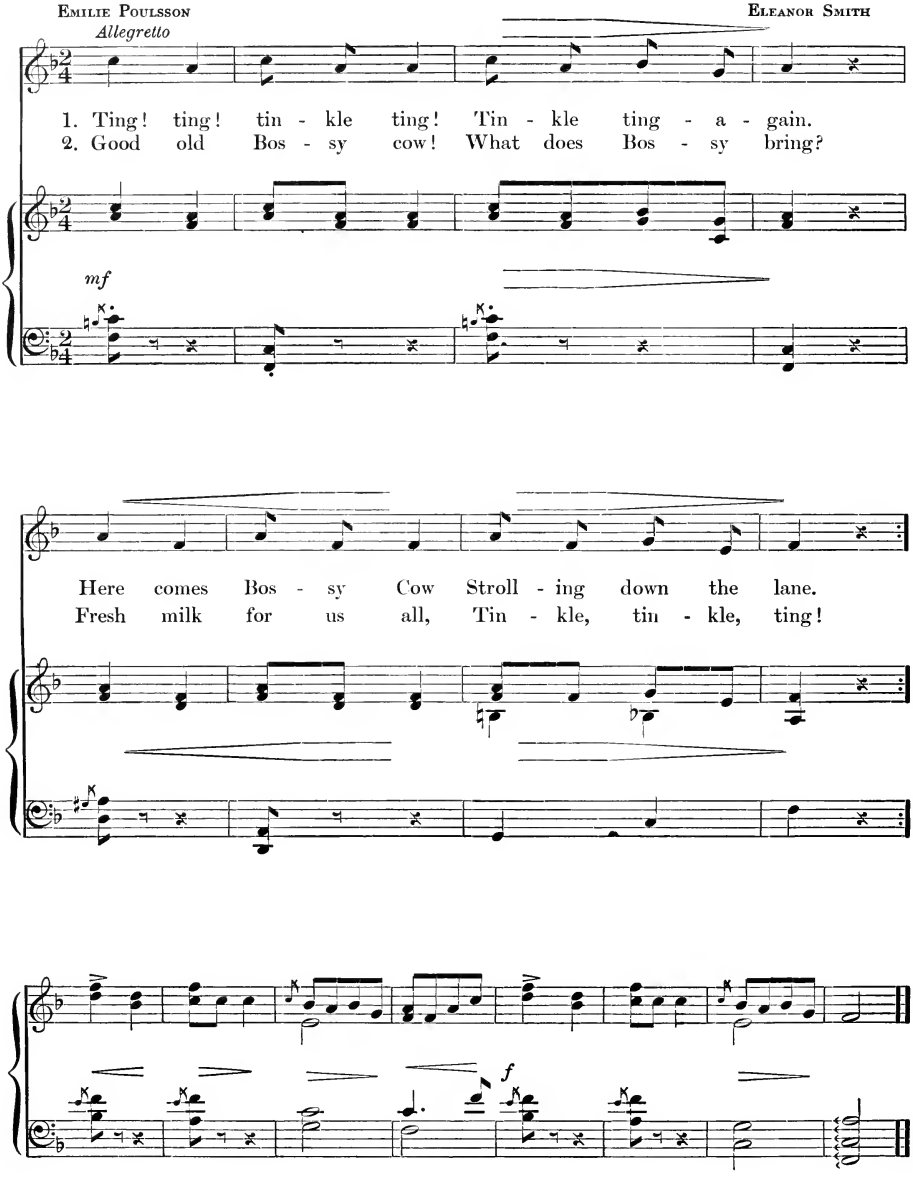

f
p
"Hee - haw, hee - haw, hee - haw!" That is all my don - key can say.
"Hee - haw, hee - haw, hee - haw!" Some-thing like a pump with a squeak.
p
mf

BOSSY COW

EMILIE POULSSON

ELEANOR SMITH

Allegretto



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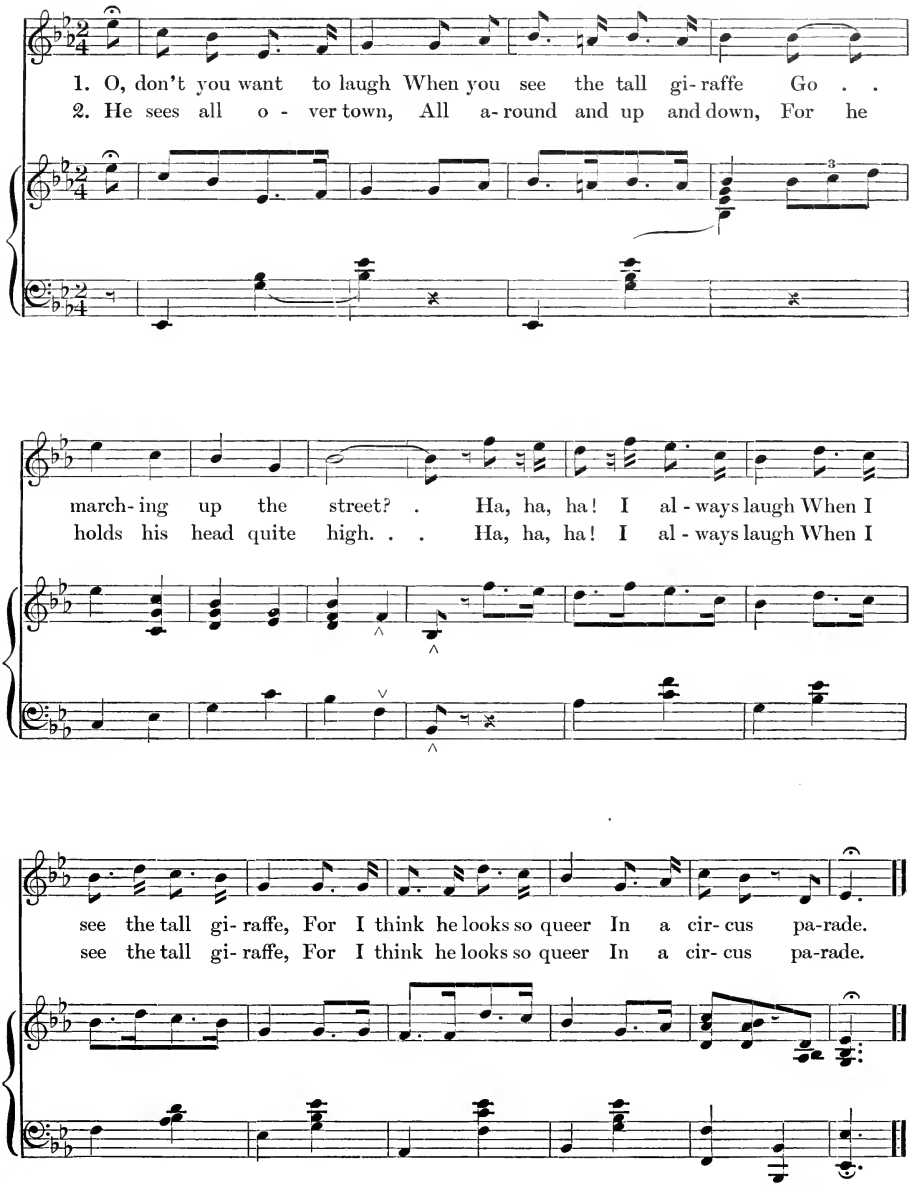
THE GIRAFFE

Words and Music by Dora I. Buckingham



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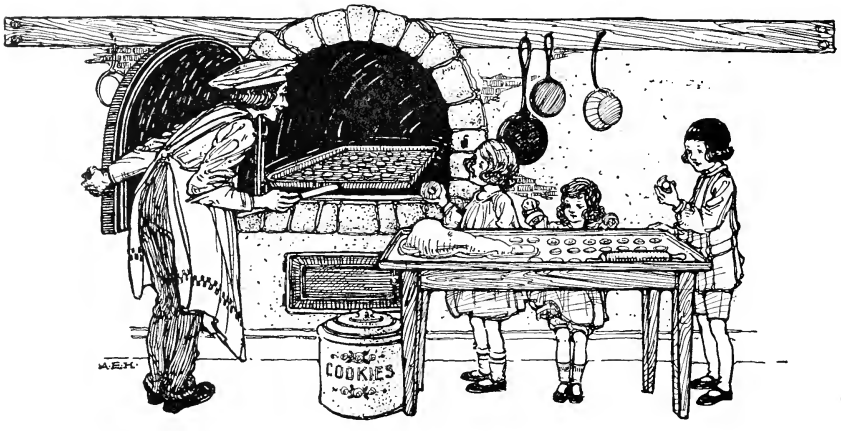
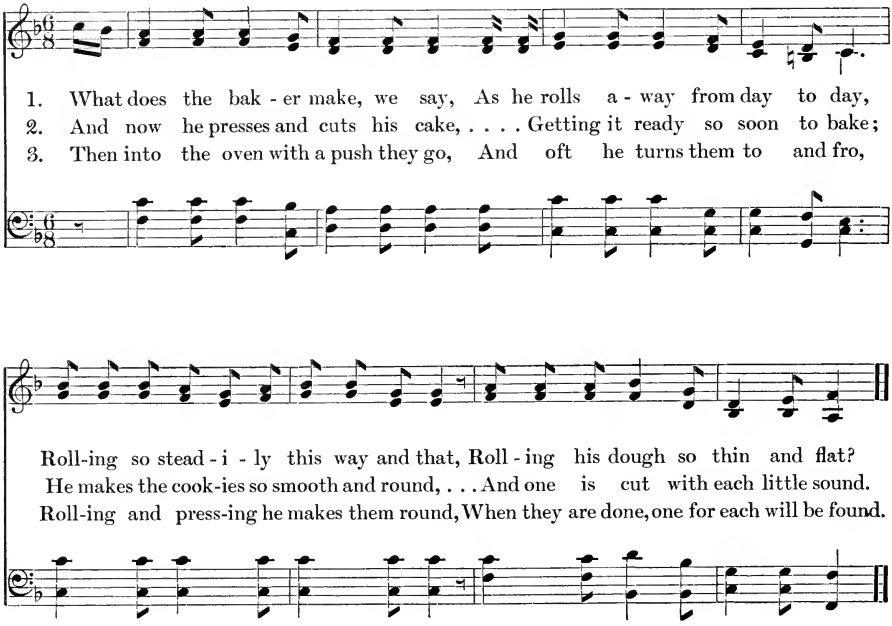


TRADE SONGS

THE BAKER

S. M. Bush — Adapted



1. What does the bak - er make, we say, As he rolls a - way from day to day,
2. And now he presses and cuts his cake, ... Getting it ready so soon to bake;
3. Then into the oven with a push they go, And oft he turns them to and fro,

Roll-ing so stead - i - ly this way and that, Roll - ing his dough so thin and flat?
He makes the cook-ies so smooth and round, . . . And one is cut with each little sound.
Roll-ing and press-ing he makes them round, When they are done, one for each will be found.

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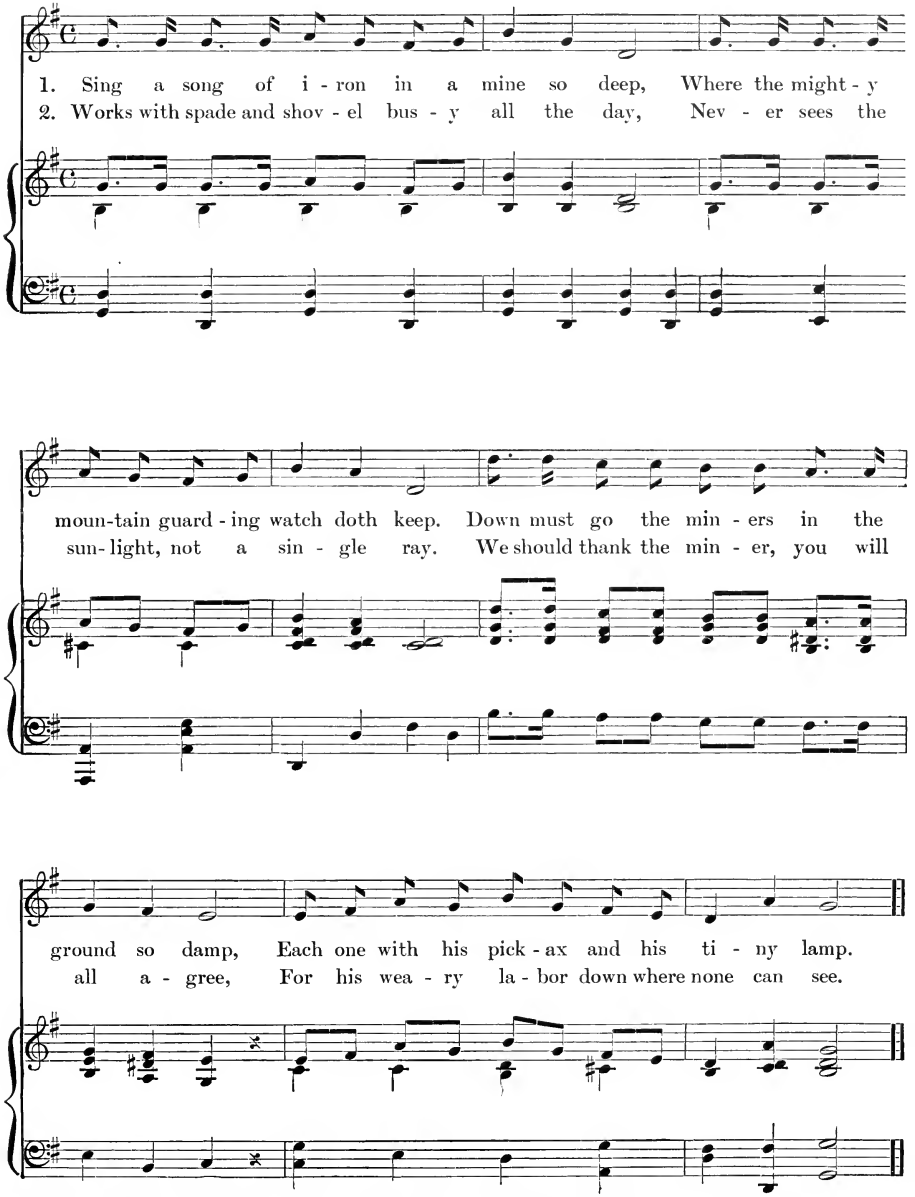
THE SONG OF IRON



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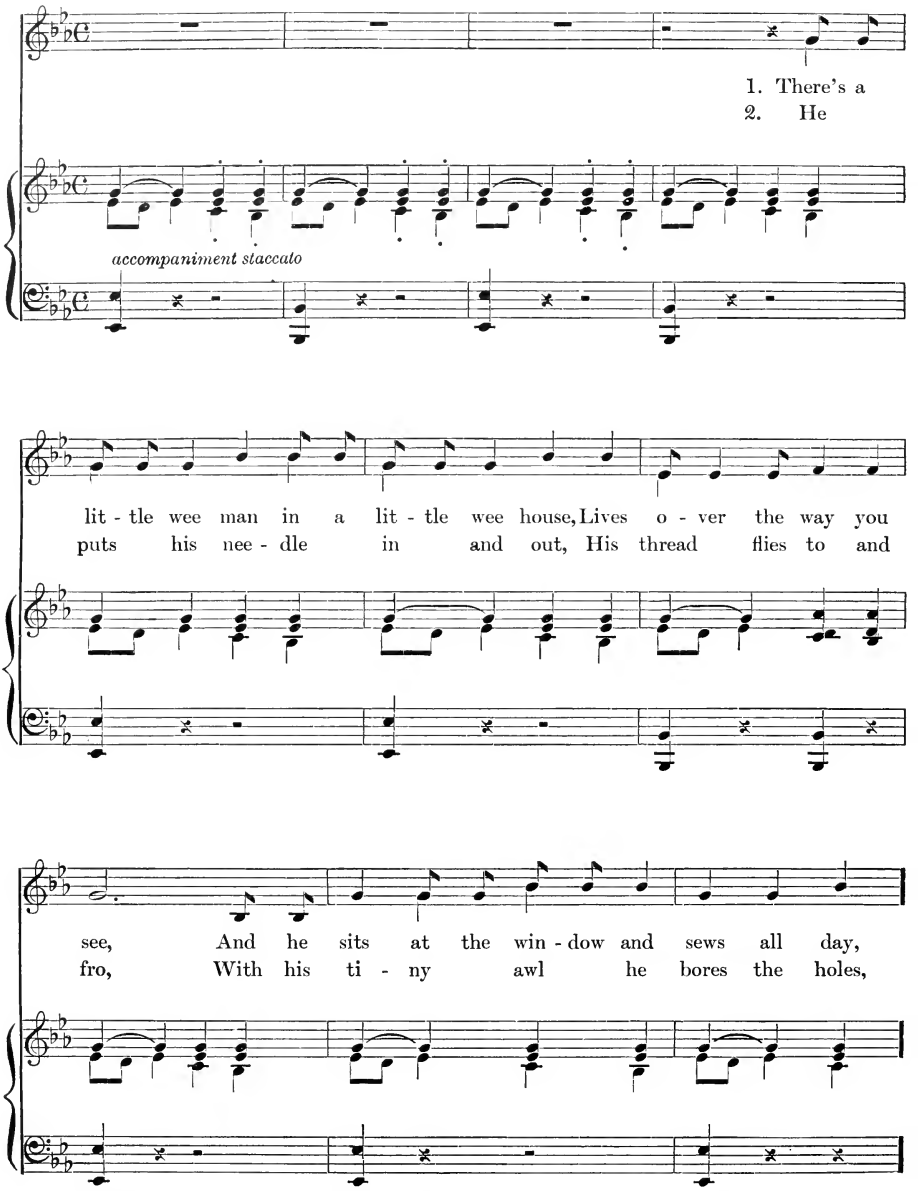
THE LITTLE SHOEMAKER



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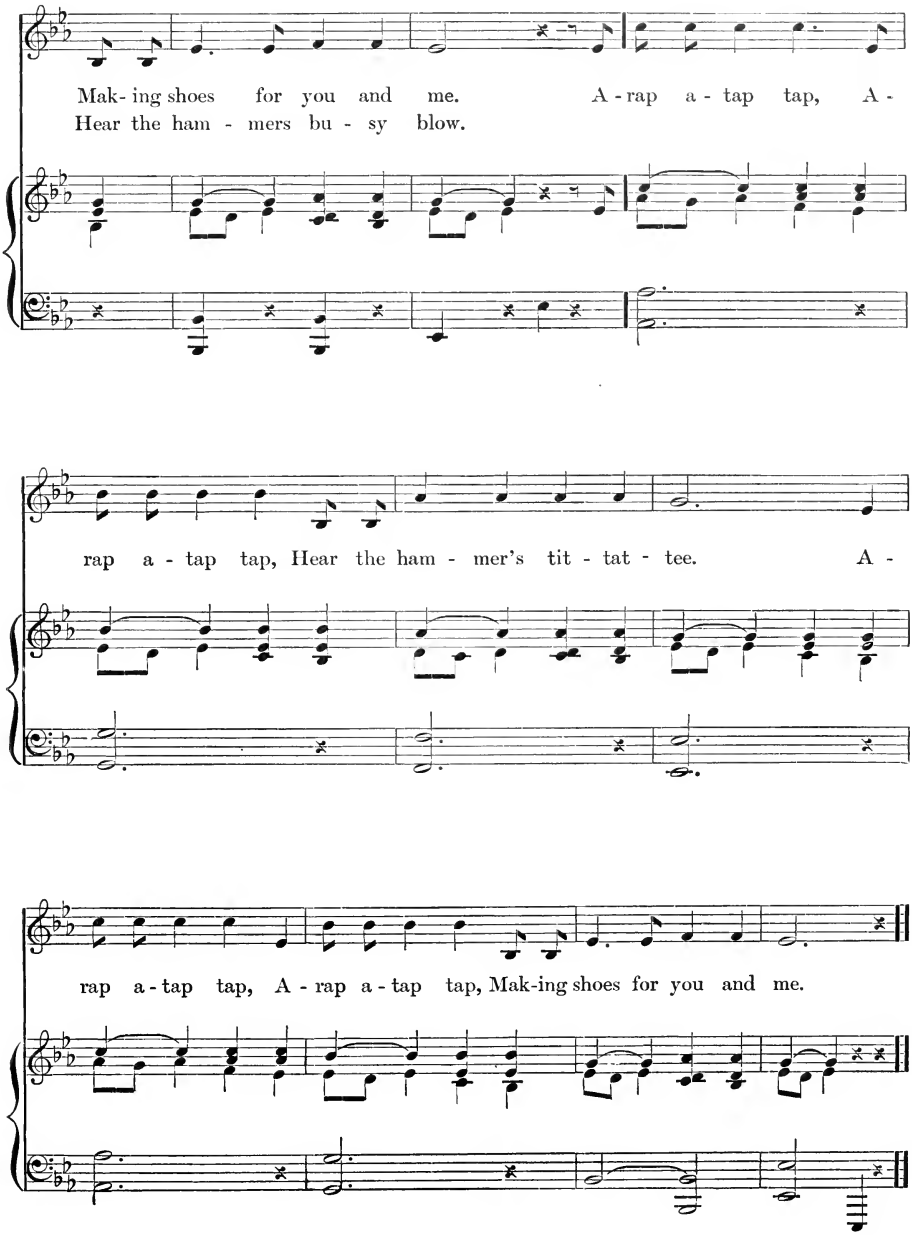
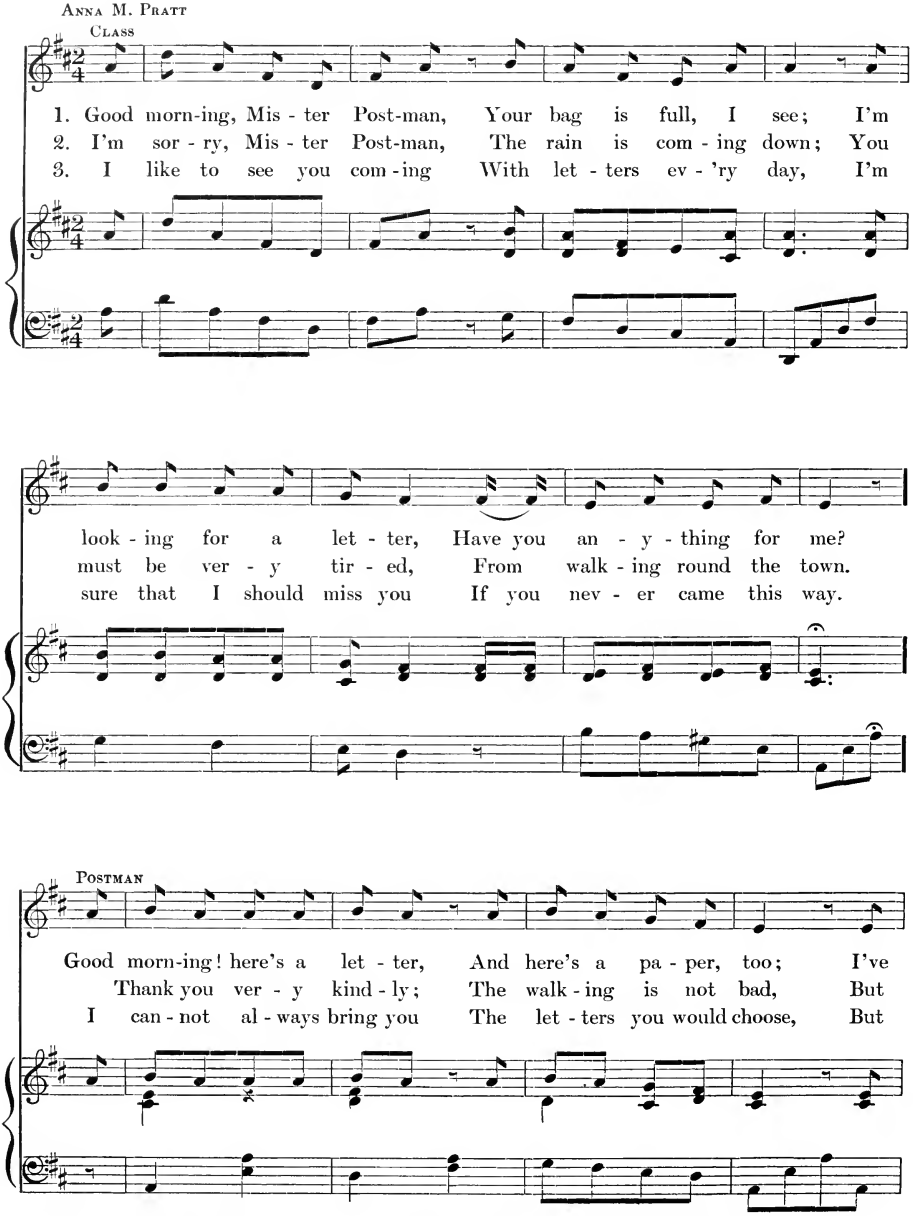

Mak- ing shoes for you and me. A - rap a - tap tap, A -
Hear the ham - mers bu - sy blow.
rap a - tap tap, Hear the ham - mer's tit - tat - tee. A -
rap a - tap tap, A - rap a - tap tap, Mak-ing shoes for you and me.

THE POSTMAN

ANNA M. PRATT

CLASS



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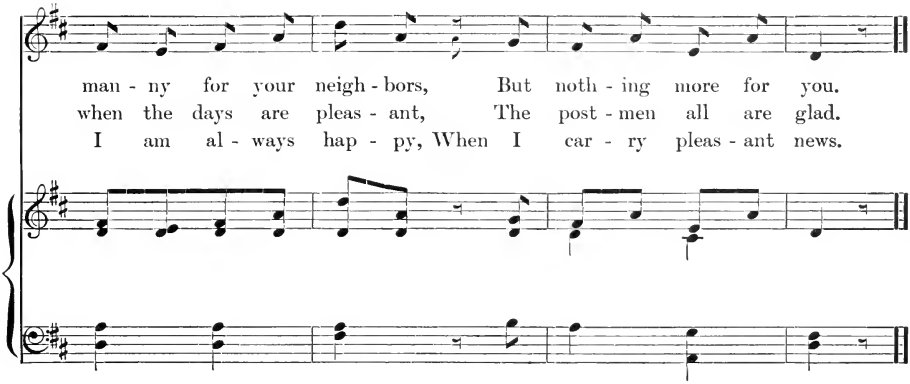

man - ny for your neigh - bors, But noth - ing more for you.
when the days are pleas - ant, The post - men all are glad.
I am al - ways hap - py, When I car - ry pleas - ant news.

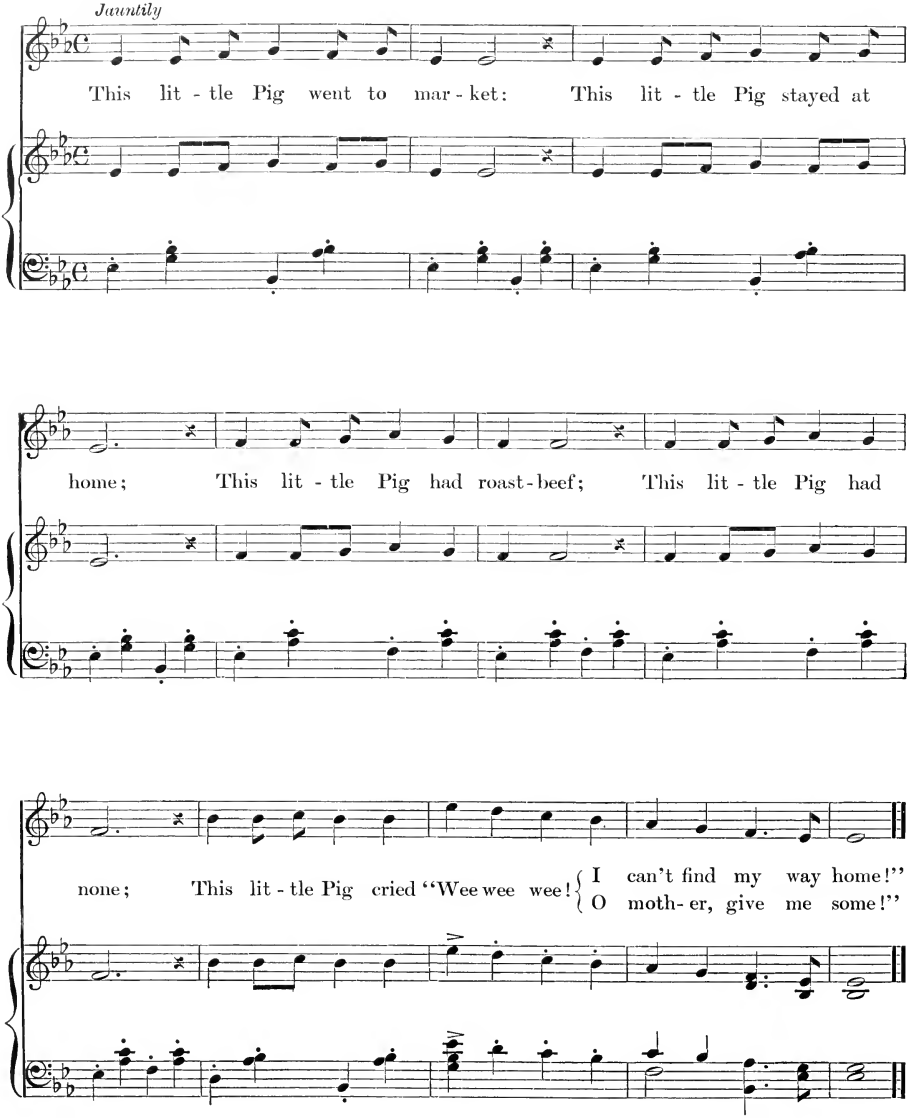
NURSERY RHYMES

THIS LITTLE PIG WENT TO MARKET

Nursery Rhyme

GRACE WILBUR CONANT

Jauntily



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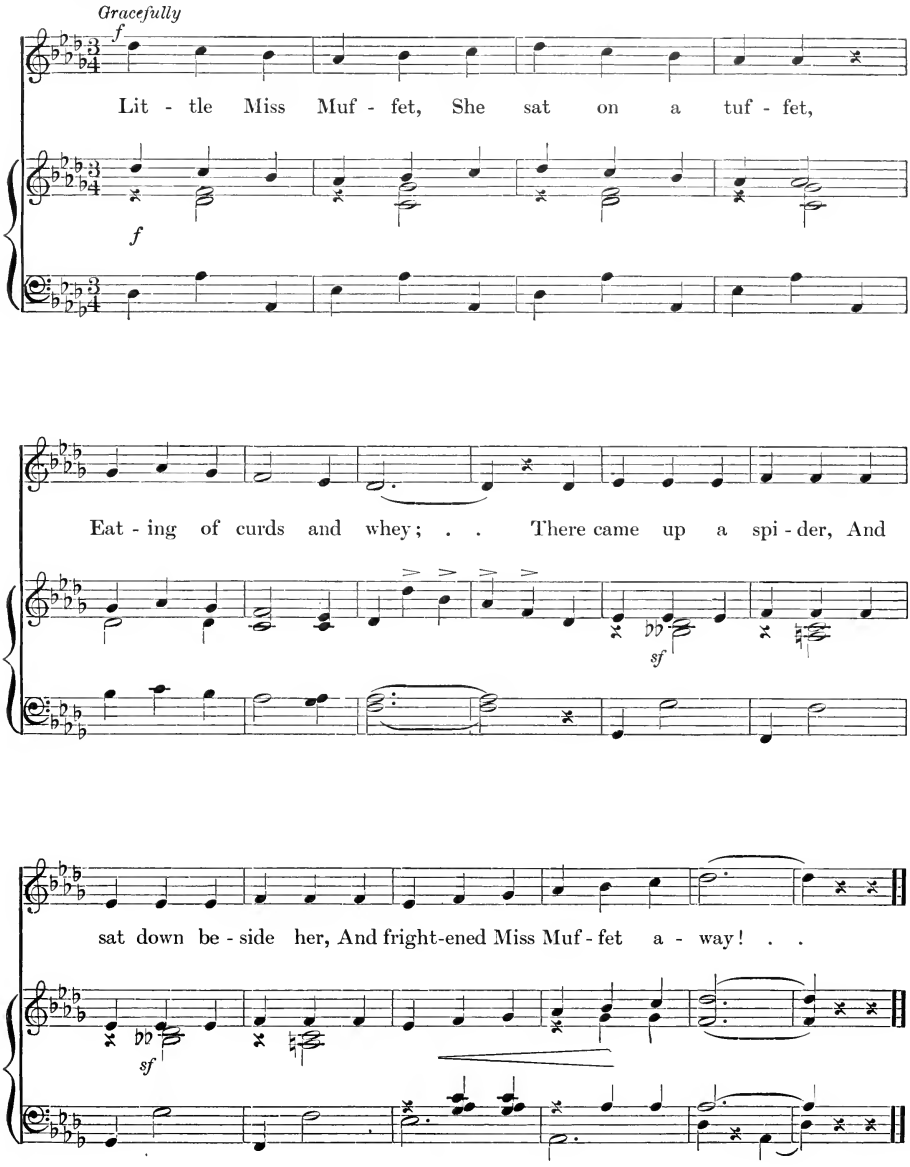
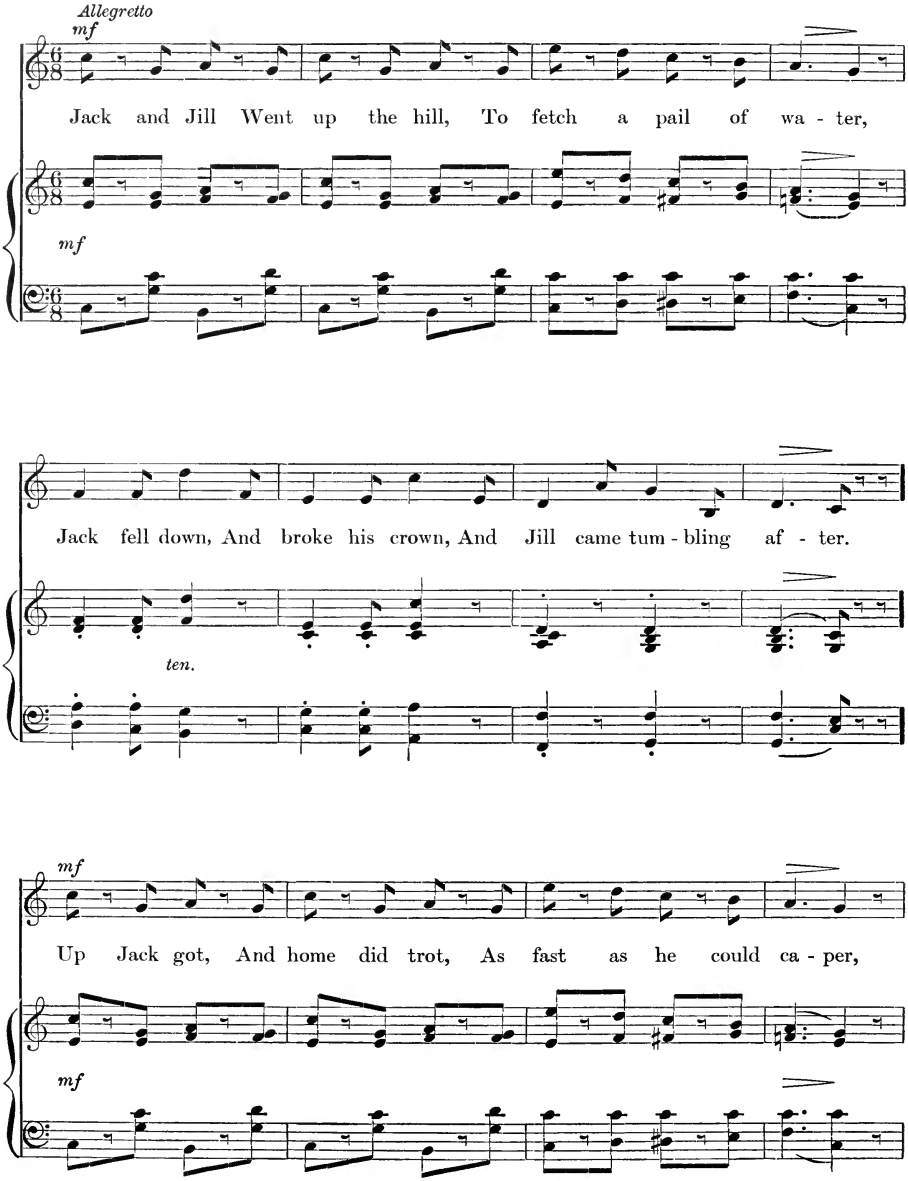
LITTLE MISS MUFFET

Nursery Rhyme

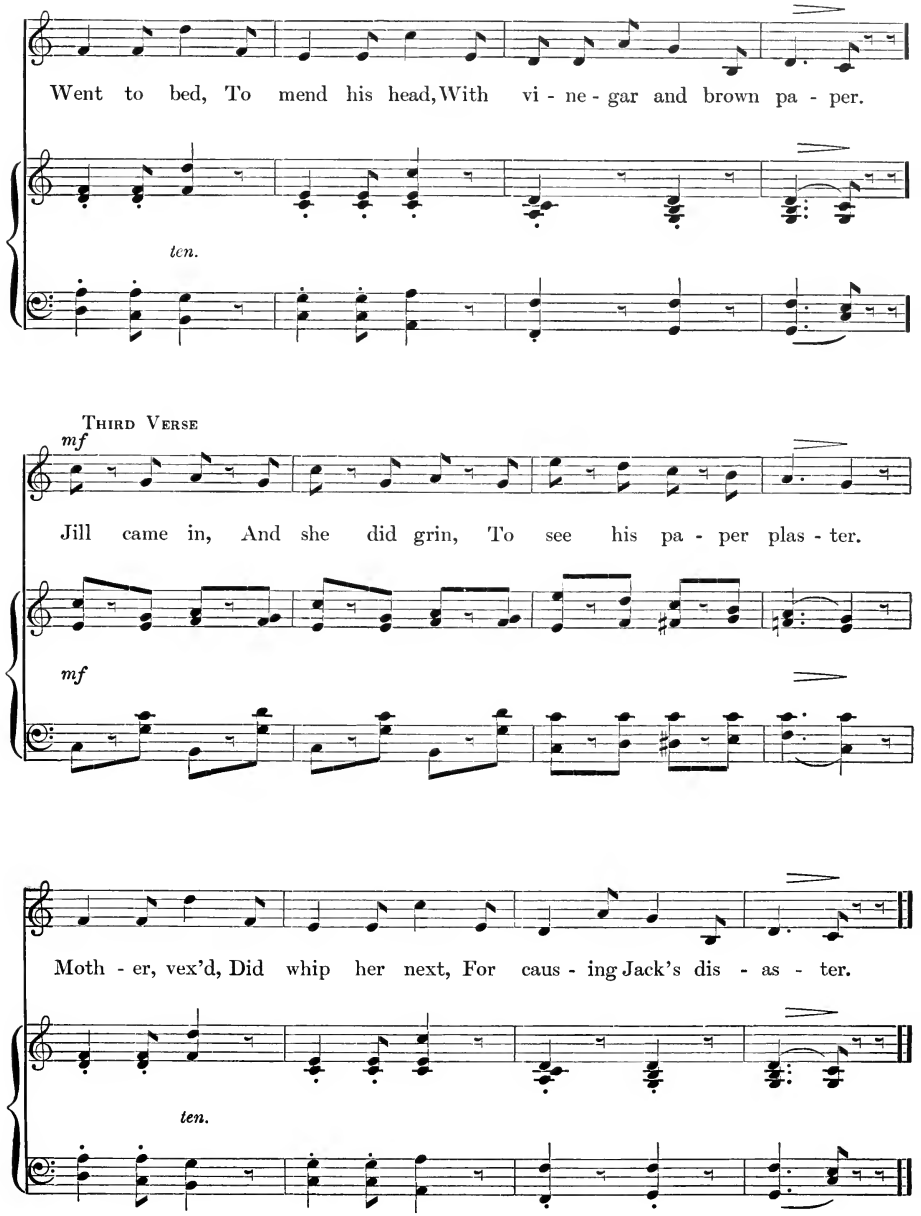


From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts. By permission White-Smith Music Co., Boston.

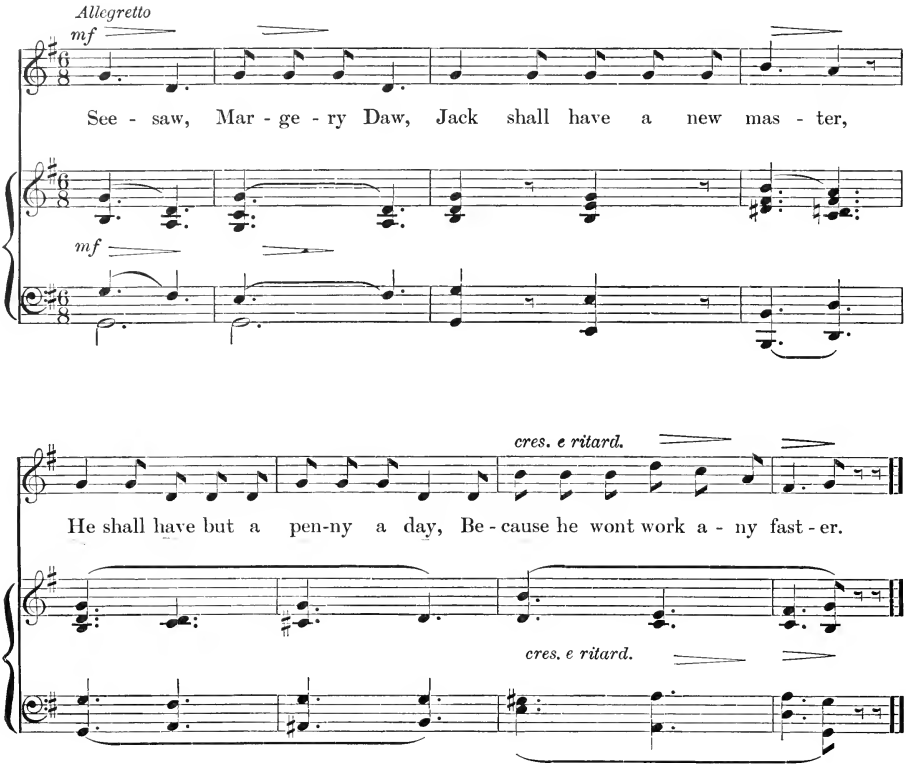
JACK AND JILL



From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

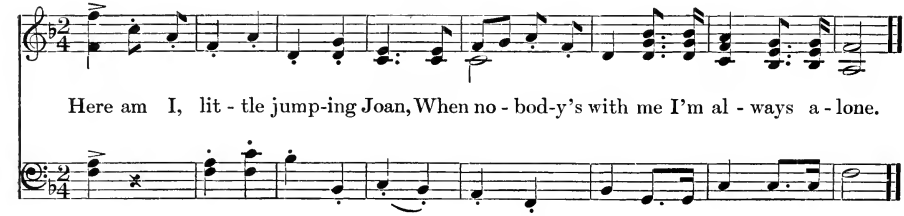

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.
ten.
Third Verse
mf
Jill came in, And she did grin, To see his pa - per plas - ter.
mf
Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.
ten.

SEE-SAW, MARGERY DAW



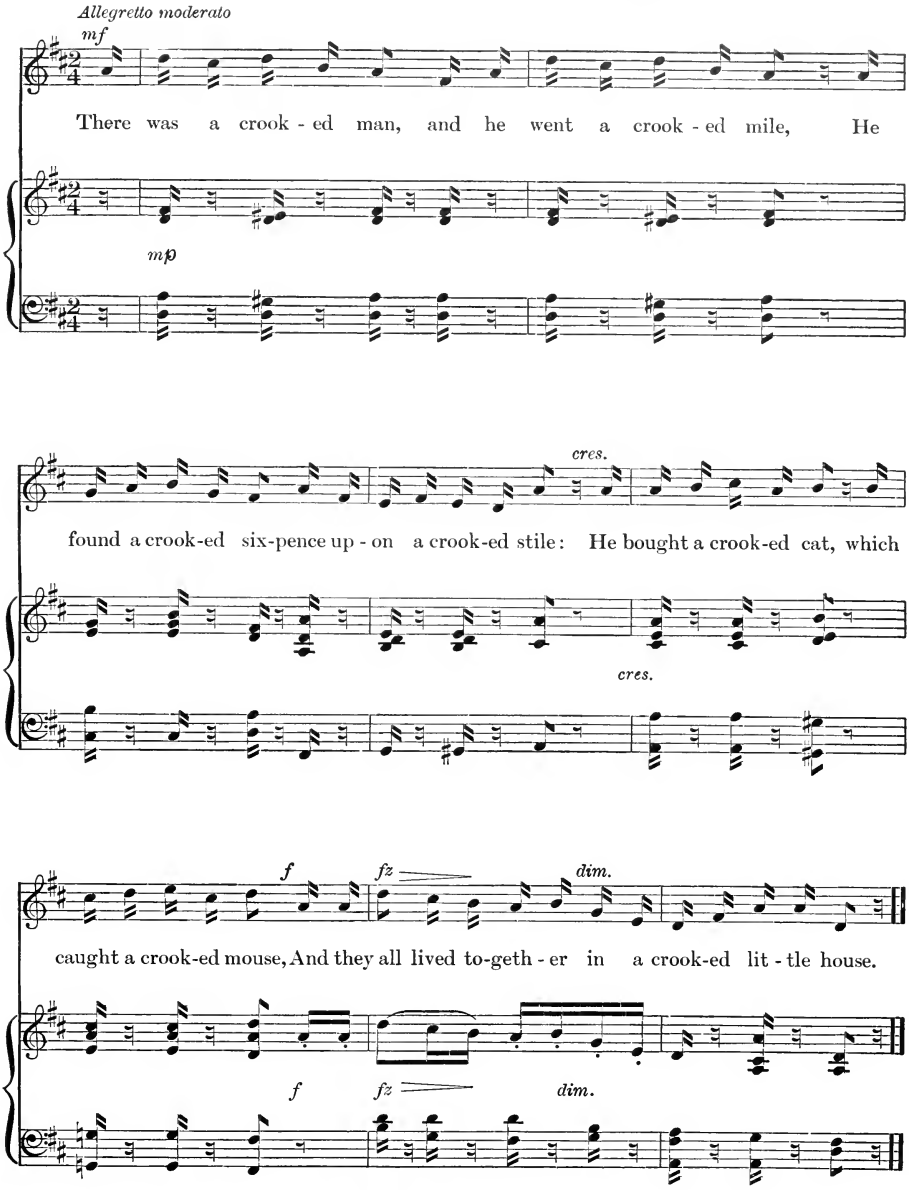
From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott. McLoughlin Brothers, Inc., Publishers.

LITTLE JUMPING JOAN



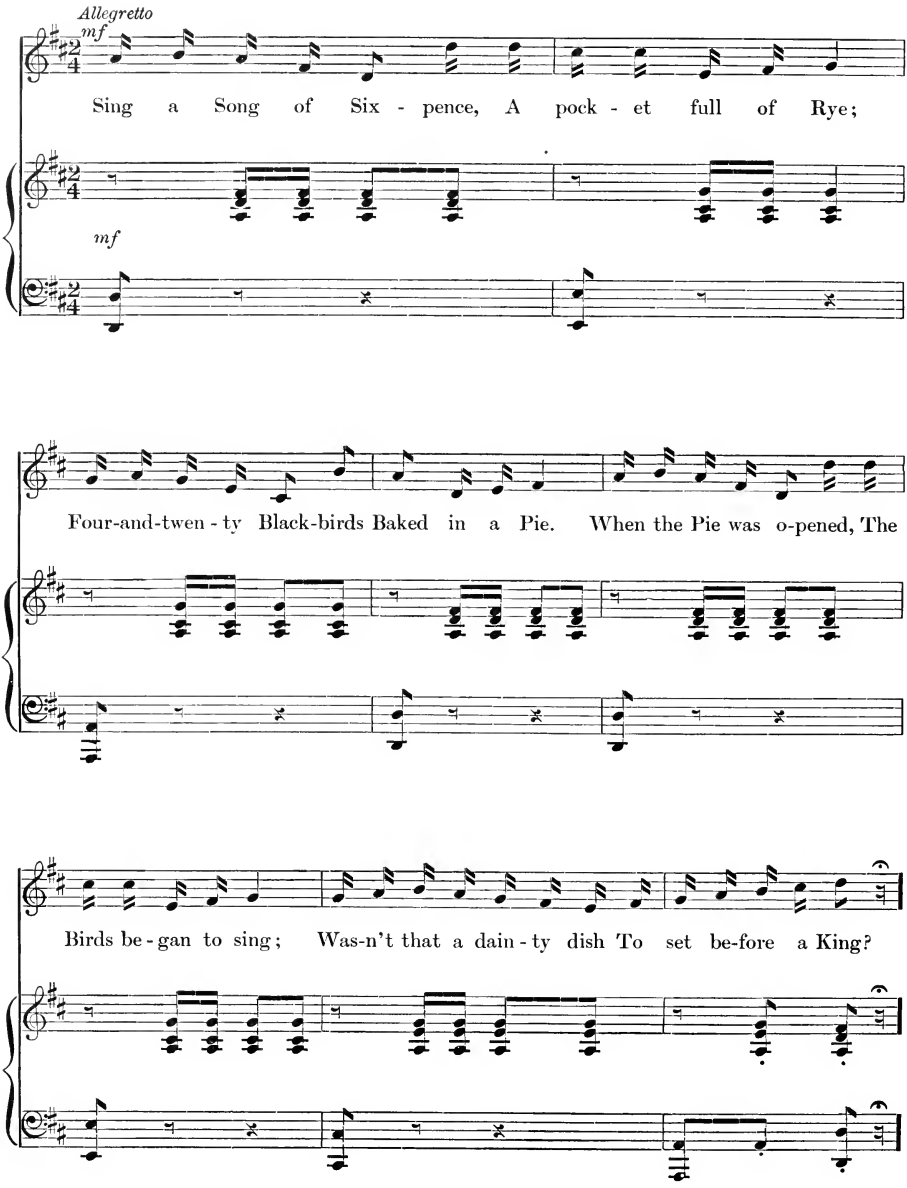
From "Little Songs of Long Ago." The original tune harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.

THERE WAS A CROOKED MAN

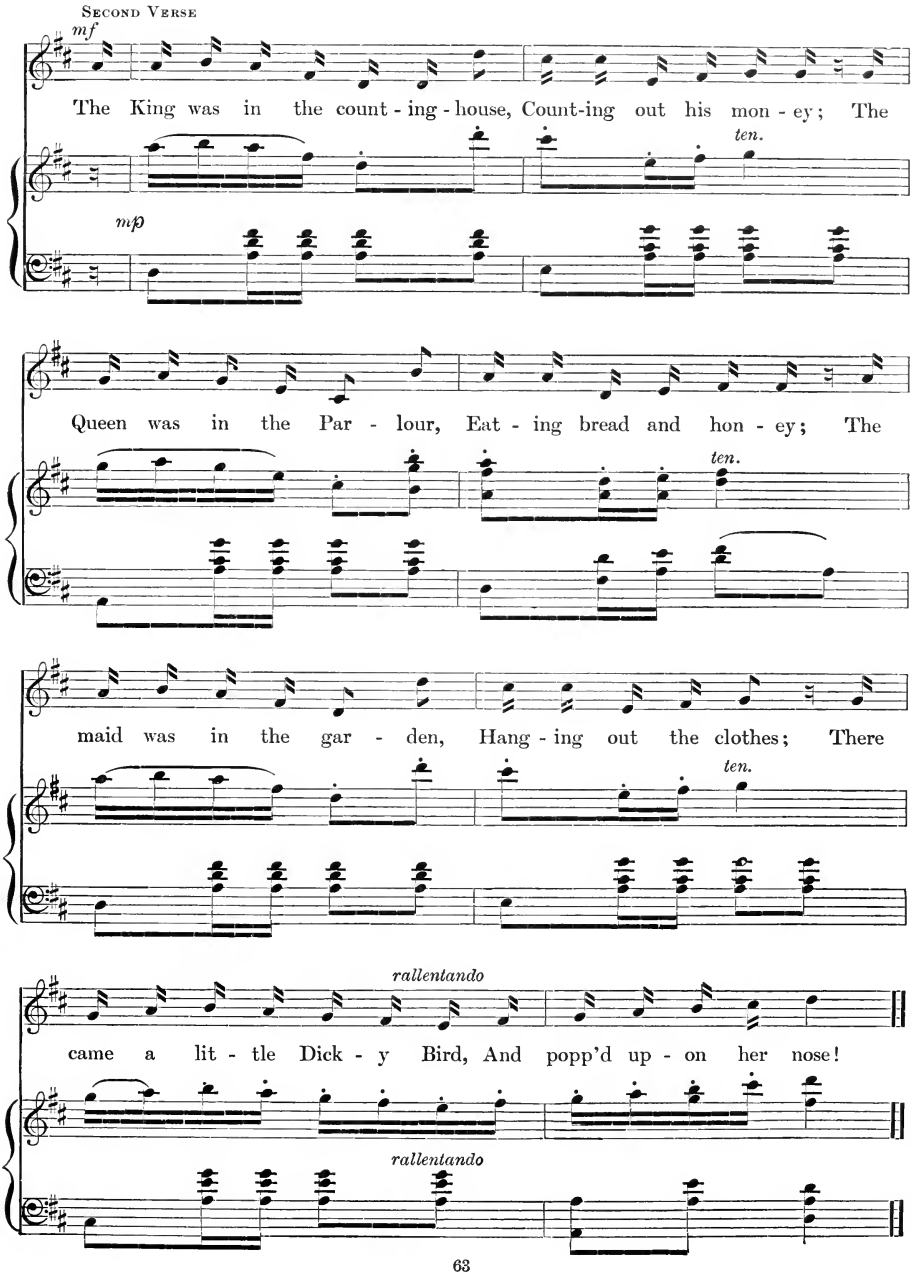


From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott. McLoughlin Brothers, Inc., Publishers.

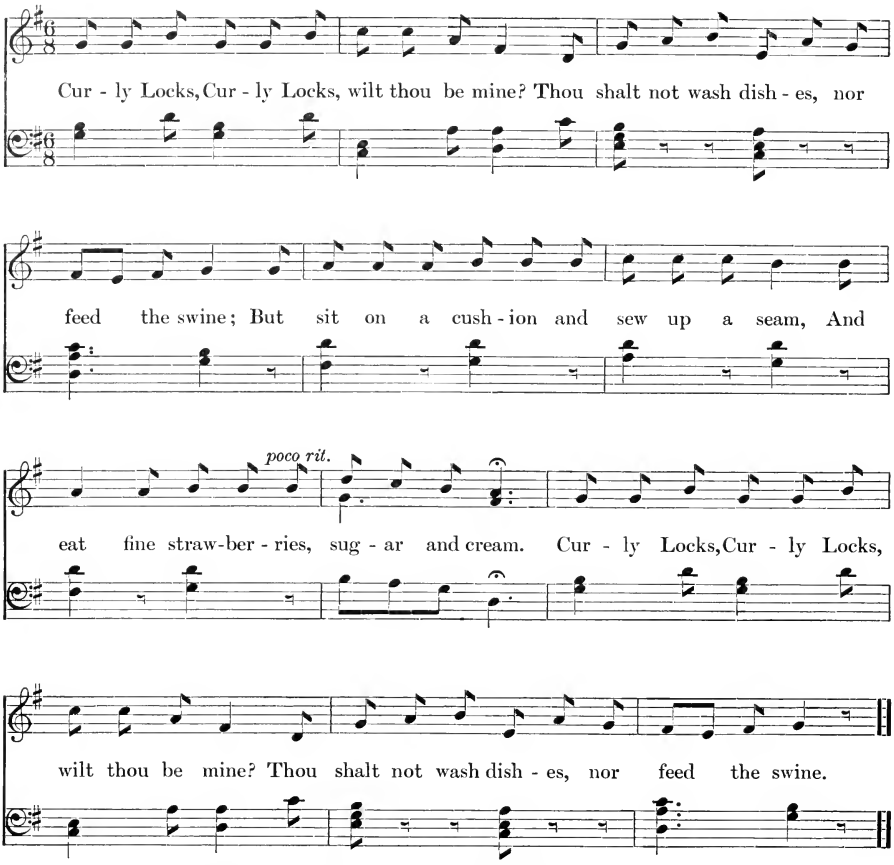
SING A SONG OF SIXPENCE



From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

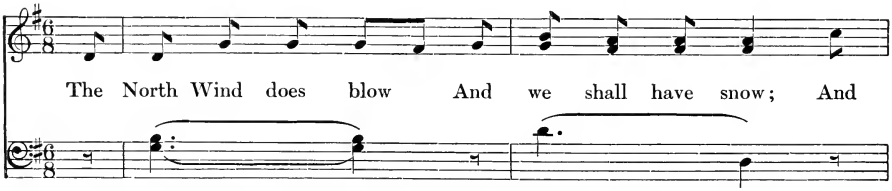

Second Verse
mf
The King was in the count - ing - house, Count-ing out his mon - ey; The
ten.
mp
Queen was in the Par - lour, Eat - ing bread and hon - ey; The
ten.
maid was in the gar - den, Hang - ing out the clothes; There
ten.
rallentando
came a lit - tle Dick - y Bird, And popp'd up - on her nose!
rallentando

CURLY LOCKS



From "Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener, Co., Ltd., London, Publishers.

THE NORTH WIND DOES BLOW



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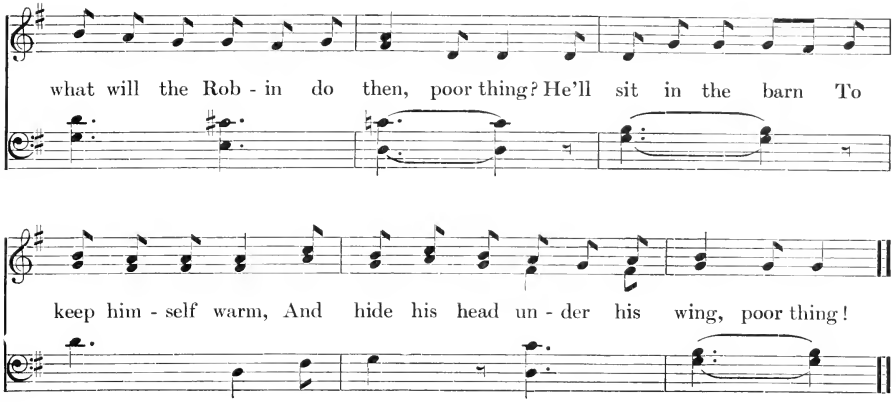
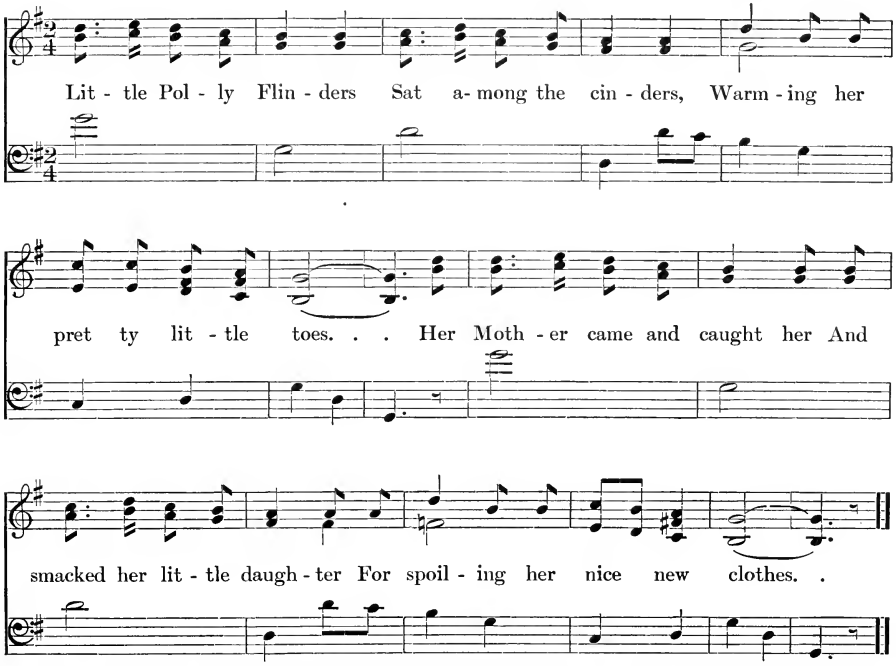


LITTLE POLLY FLINDERS



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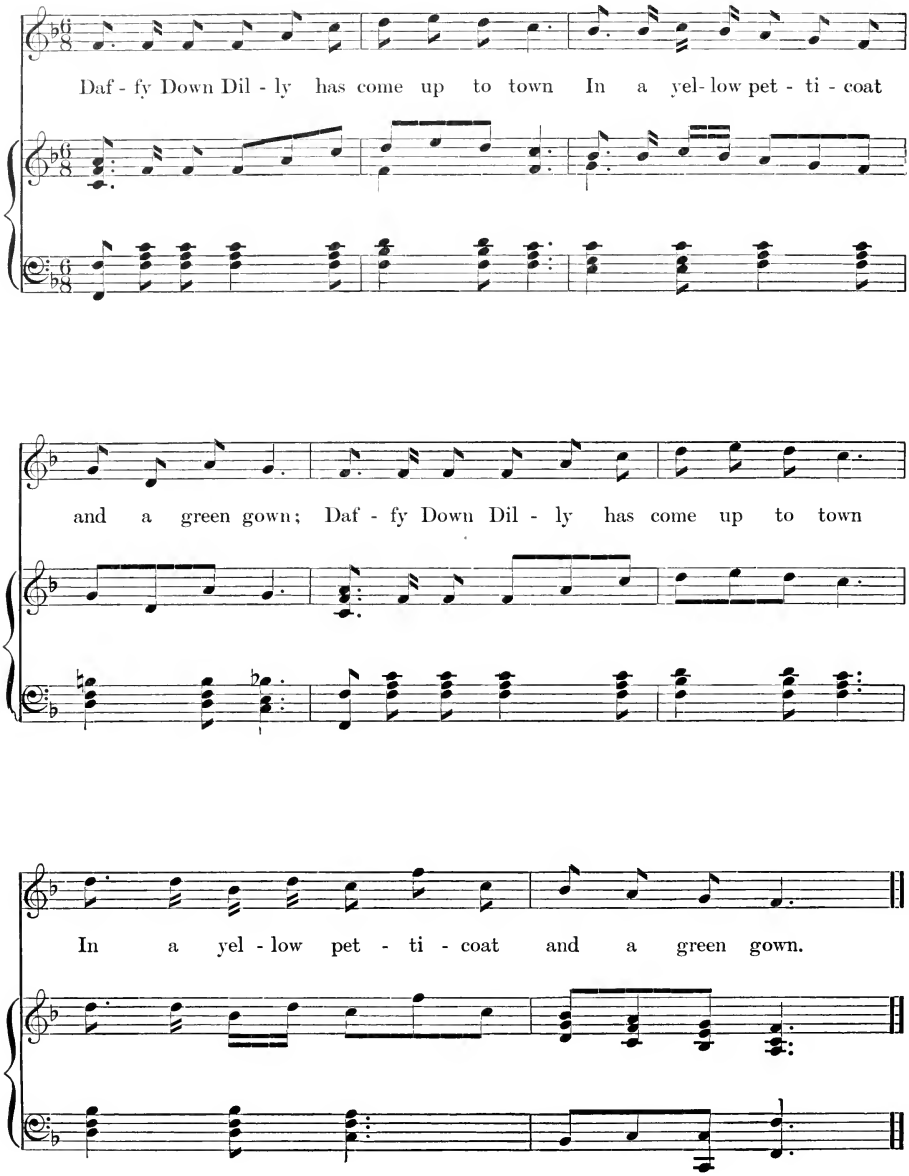
DAFFY DOWN DILLY

LILLIAN HUNTER



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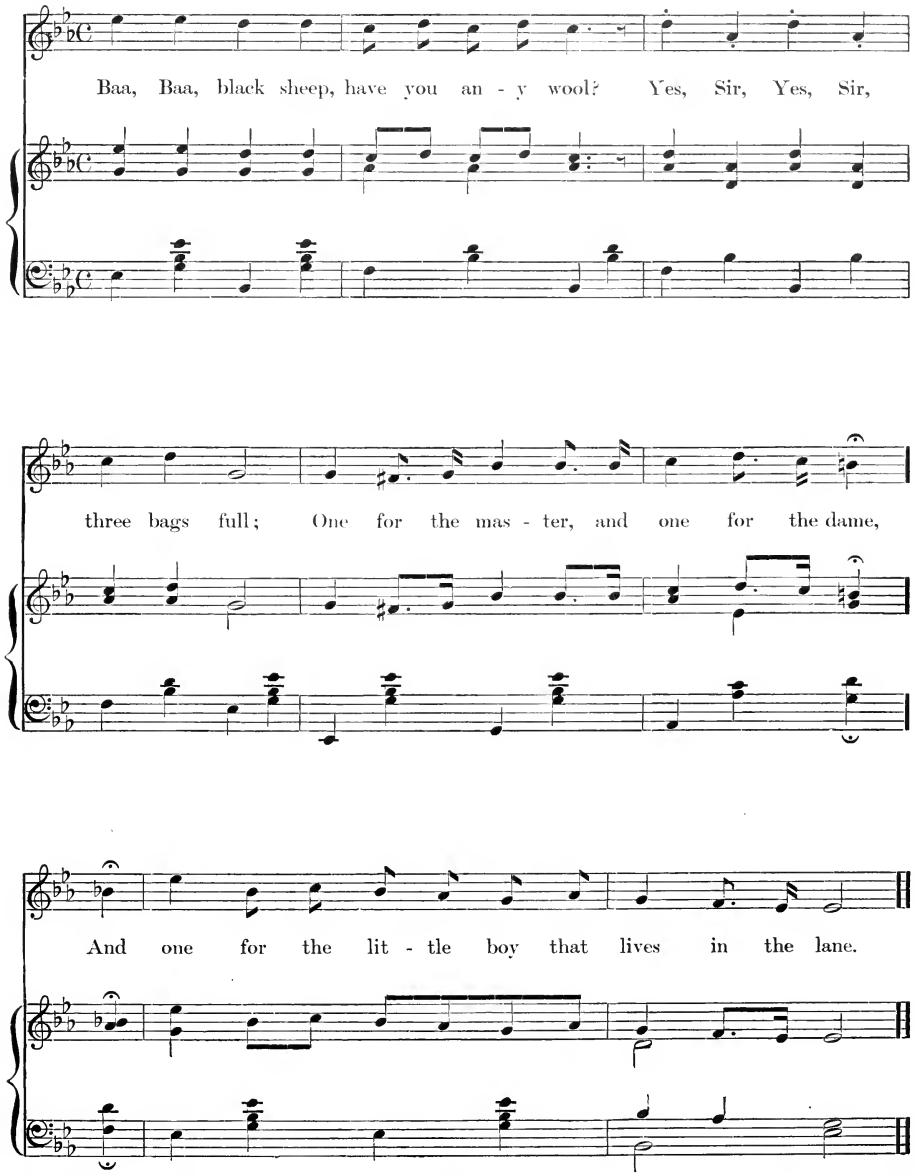
BAA, BAA, BLACK SHEEP



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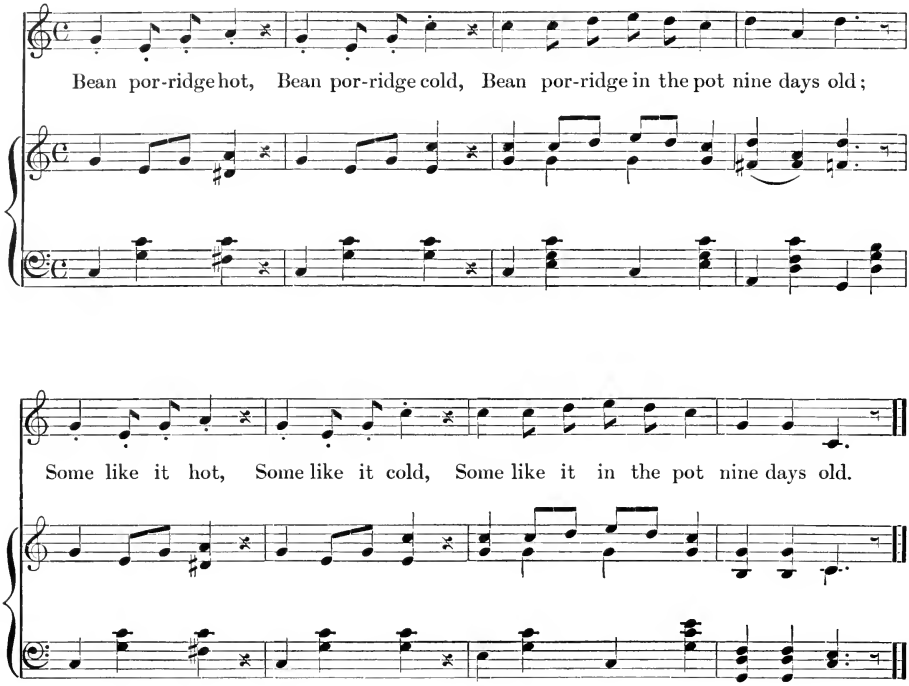
BEAN PORRIDGE HOT



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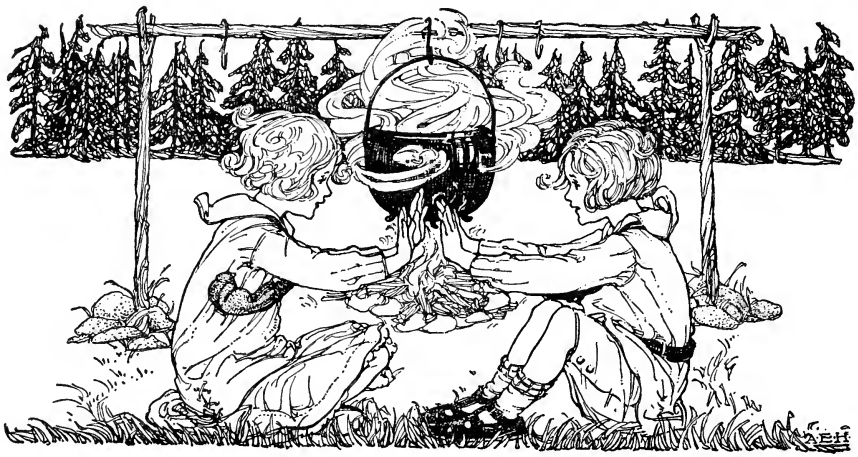
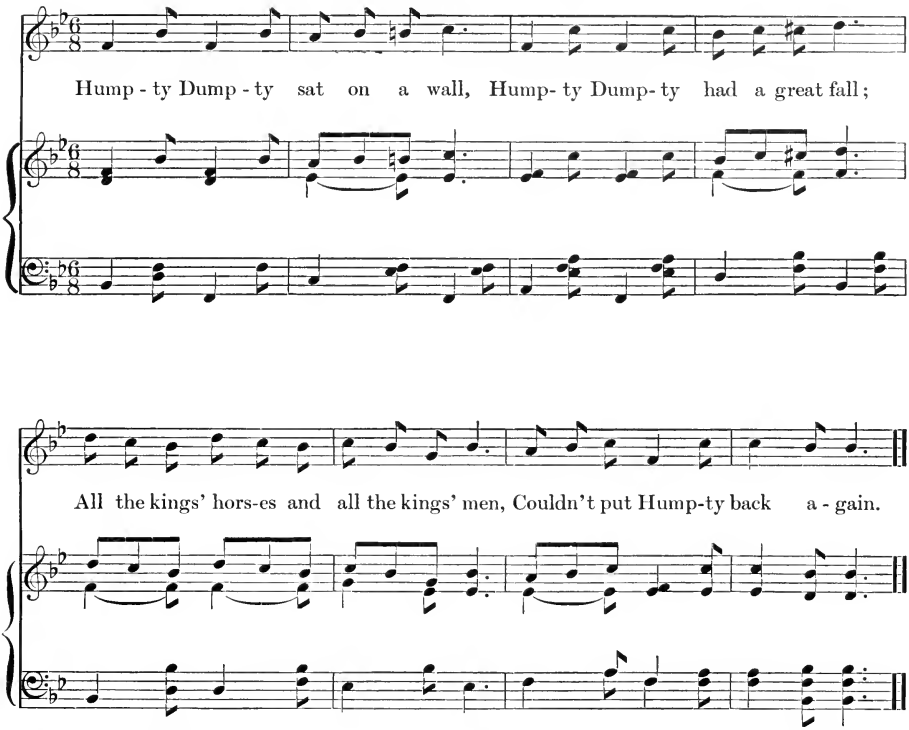


HUMPTY DUMPTY



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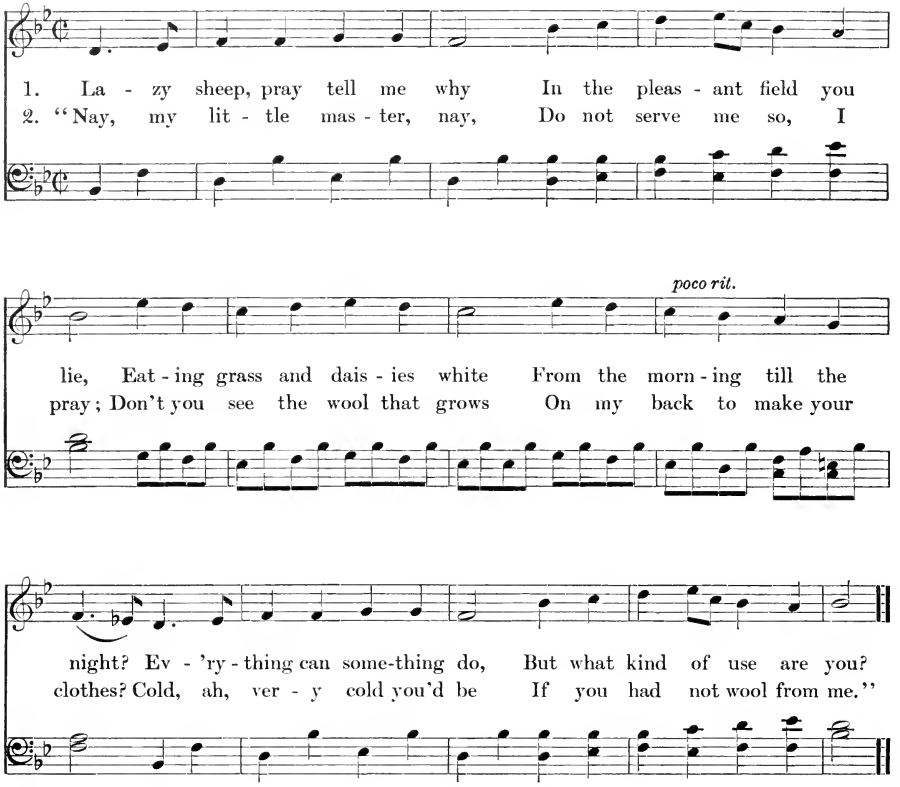
LAZY SHEEP, PRAY TELL ME WHY?



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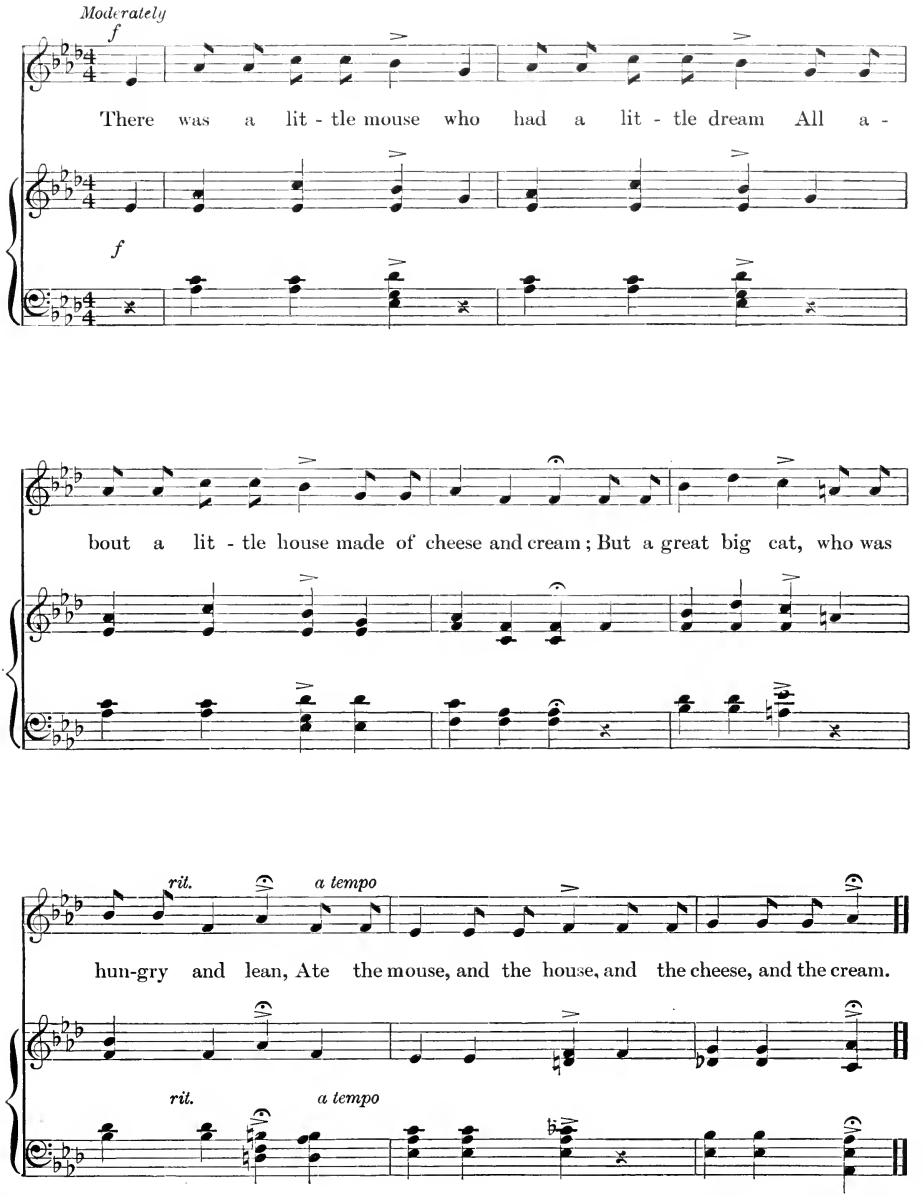
THE LITTLE MOUSE'S DREAM

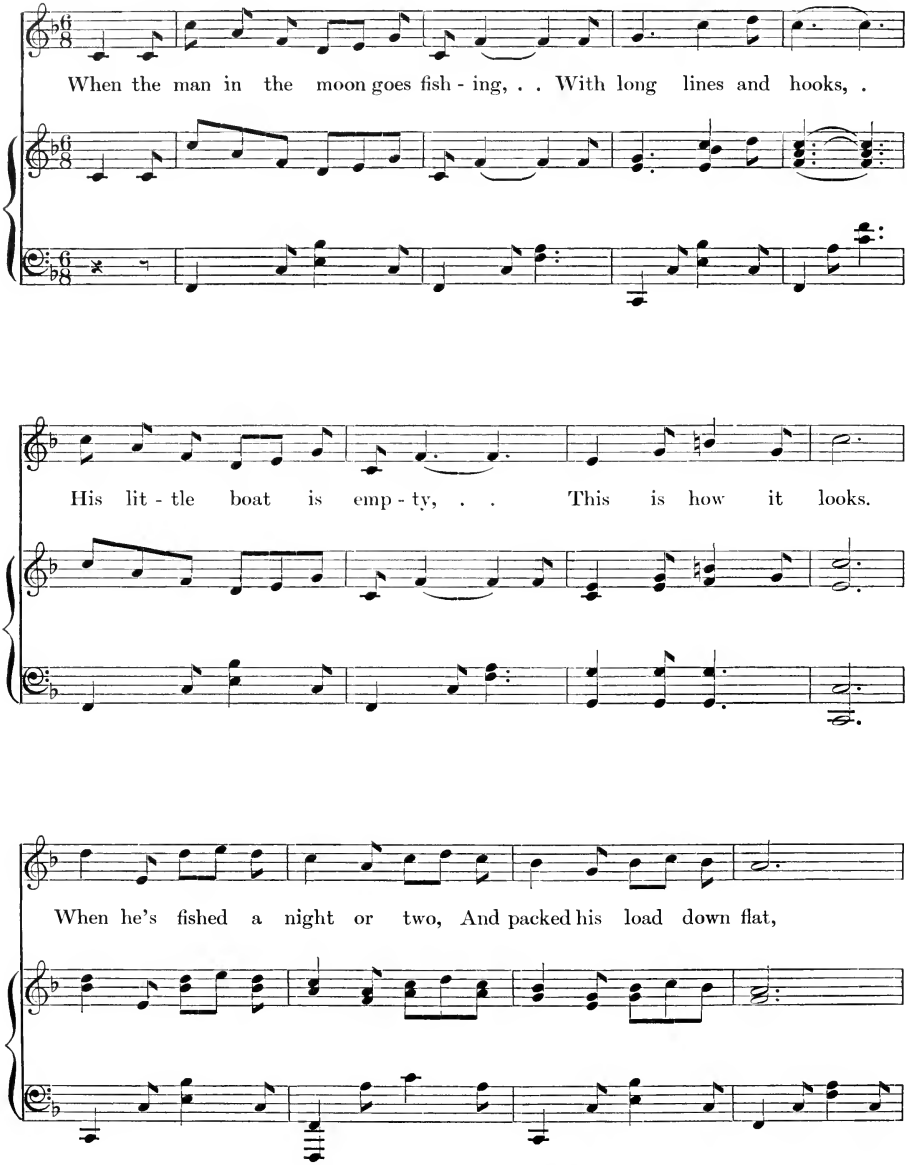


From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.

WHEN THE MAN IN THE MOON GOES FISHING

Author unknown

JULIA A. HIDDEN



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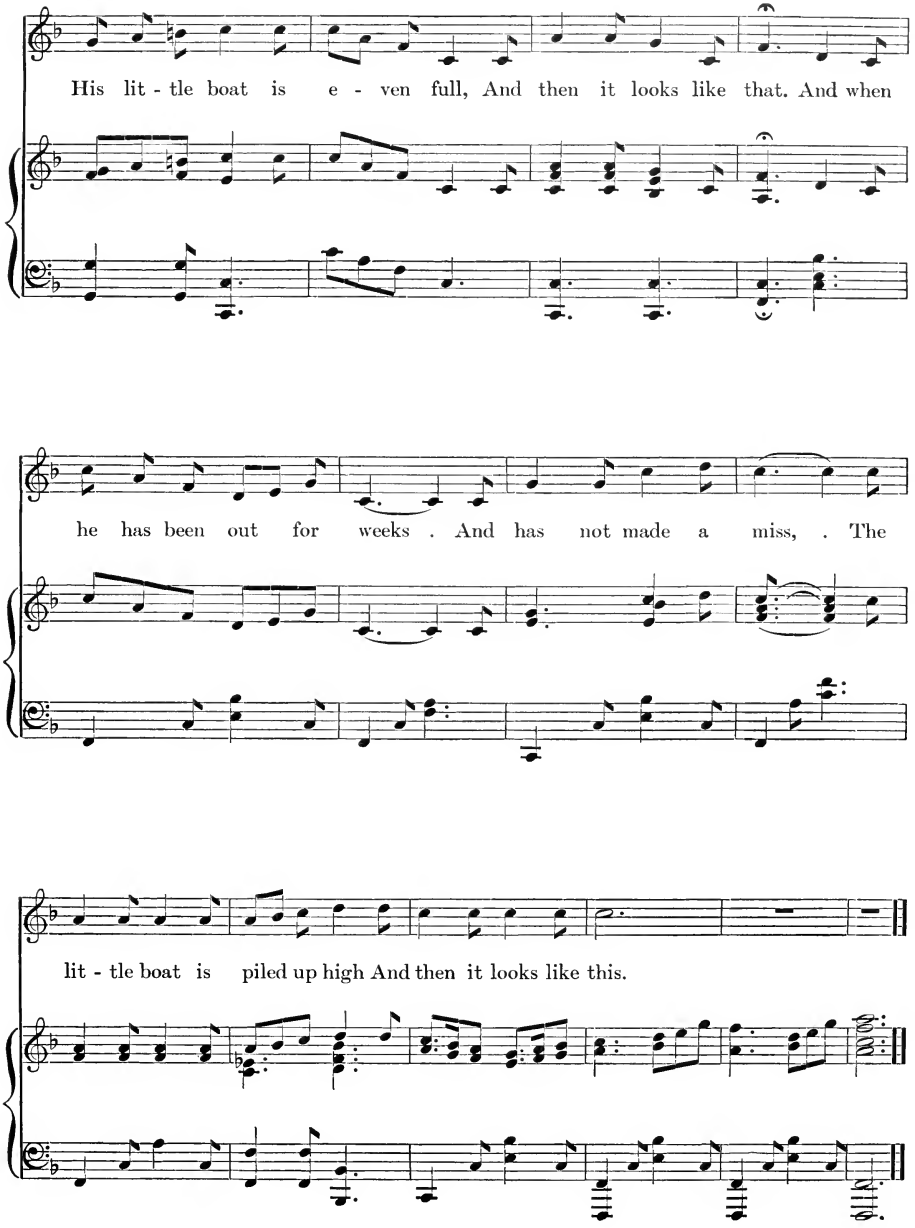
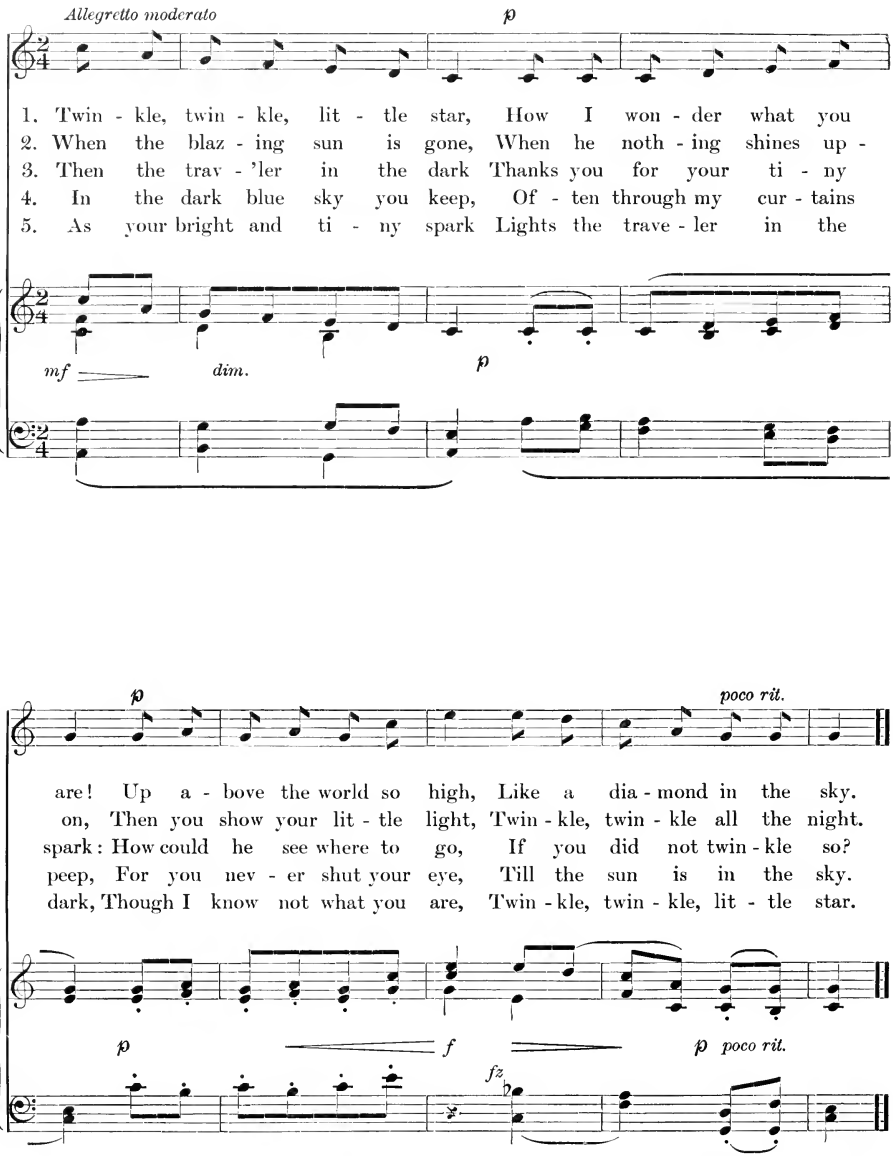

His lit - tle boat is e - ven full, And then it looks like that. And when
he has been out for weeks . And has not made a miss, . The
lit - tle boat is piled up high And then it looks like this.

TWINKLE, TWINKLE, LITTLE STAR

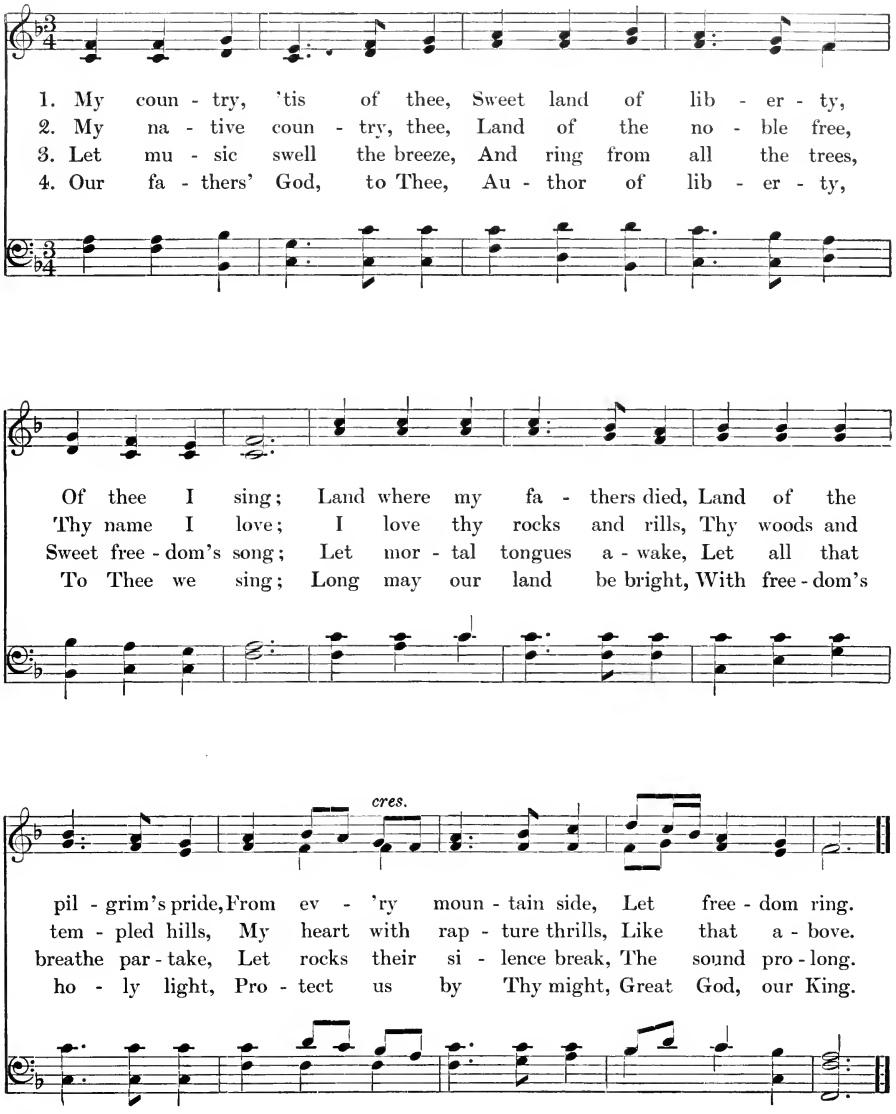


From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

PATRIOTIC SONGS

MY COUNTRY, 'TIS OF THEE

S. F. Smith, D.D. H. Carey



FLAG OF OUR COUNTRY

(For Washington's Birthday; or to follow the Salute to the Flag)

G. W. C. GRACE WILBUR CONANT

With strong rhythm but not too fast

Stars in a blue sky, red stripes and white, Flag of our coun - try,

Con pedale

free - dom and light,— Yes, we will serve thee, each do his part,

Flag of our coun - try, we give thee our heart!

marcato e poco rit.

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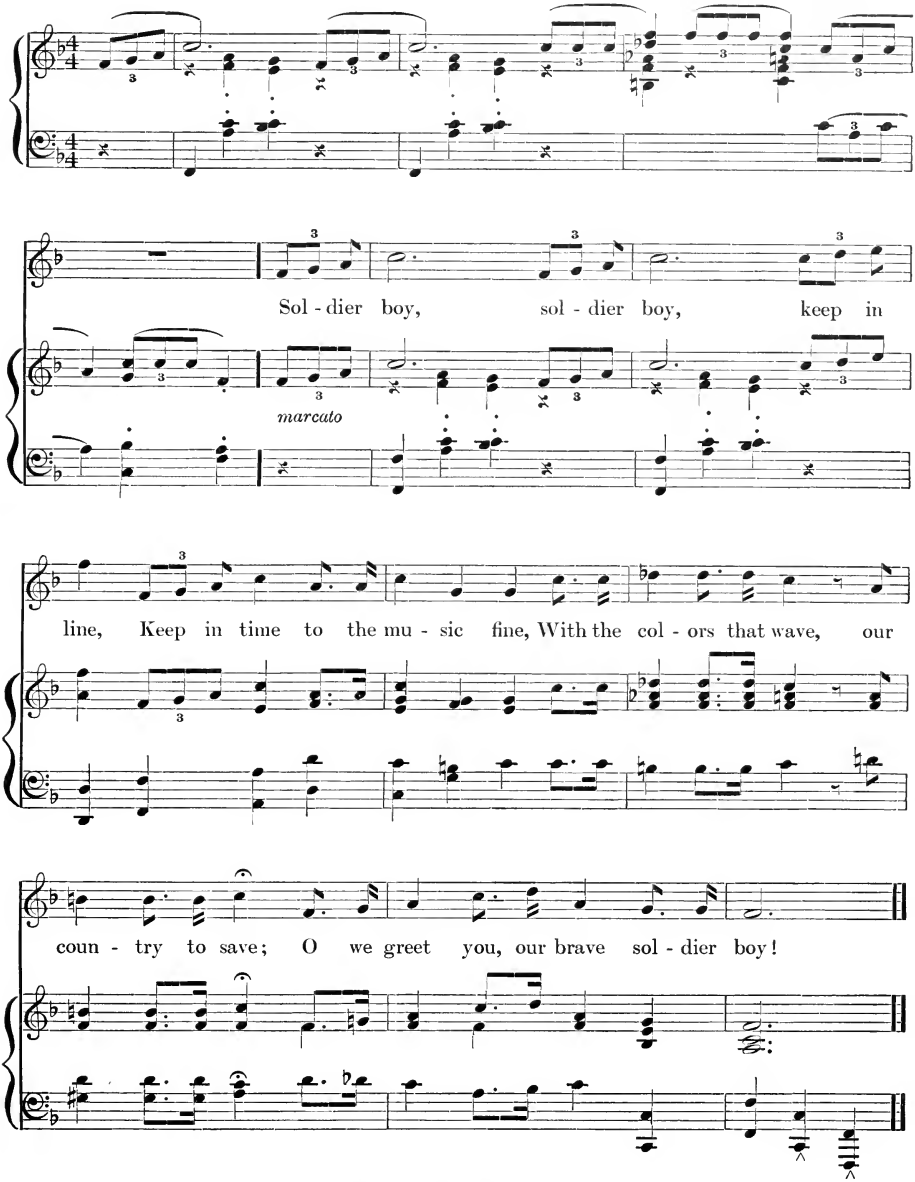
SOLDIER BOY

Words and Music by Dora I. Buckingham



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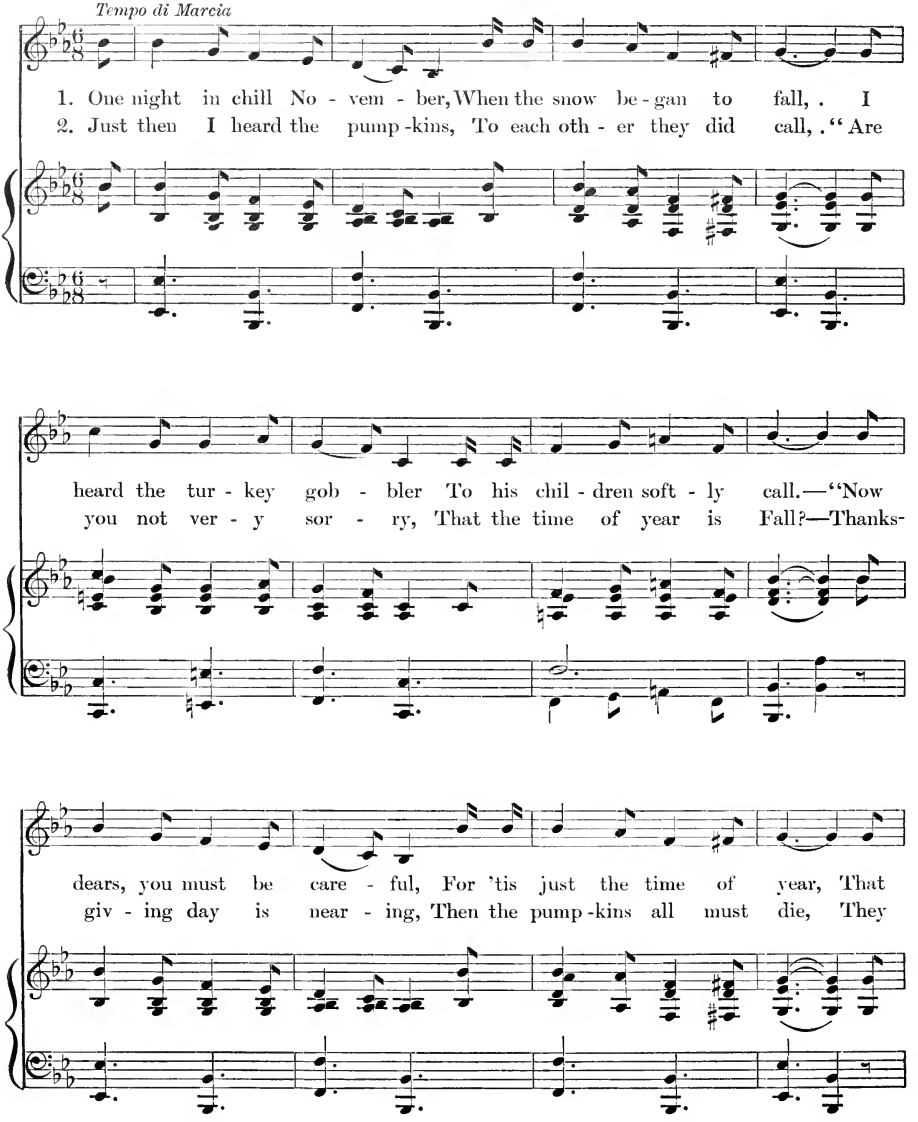
SPECIAL DAYS

THANKSGIVING WORRIES

N. C. Schneider

Tempo di Marcia



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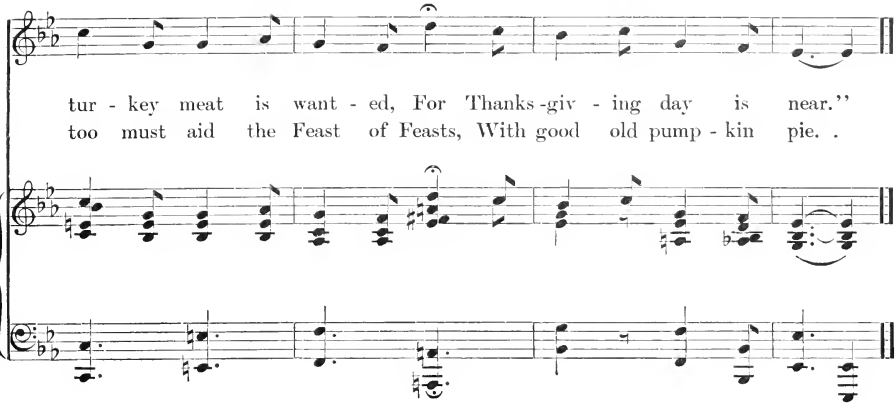
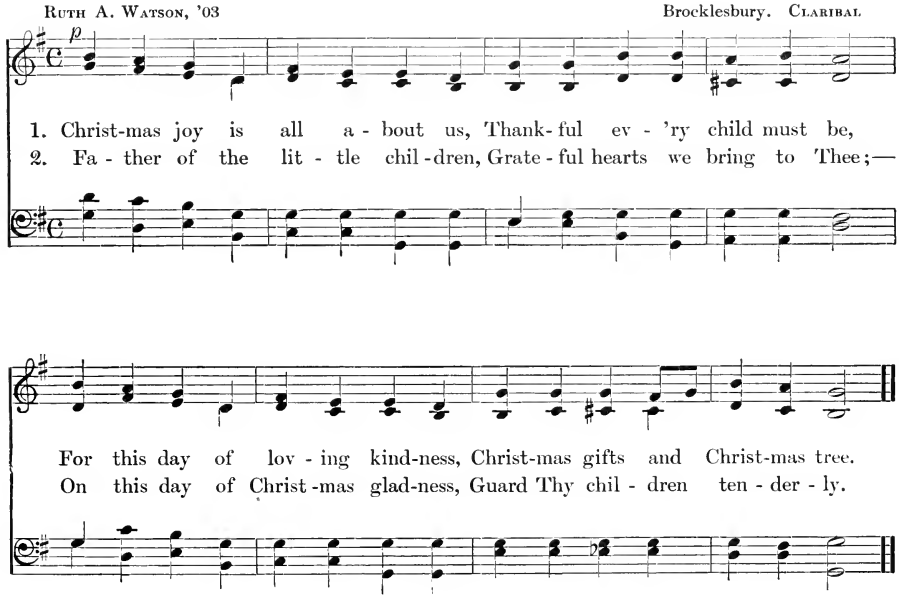
THANKSGIVING WORRIES



CHRISTMAS HYMN



From "Ring Songs and Games," by graduates of The Lucy Wheelock Training School. Compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

SANTA'S VISIT

N. C. Schneider

Lively

1. A - way up in the North-Land, Lives San - ta Claus we know, He
2. He on - ly comes to the good child, To the one who'll say "I'll try," And

poco rit.

is so fat and jol - ly, And we all love him so, . Just
not to him who says, "I can't," And then runs off to cry, . Soon

a tempo

now he's ver - y bu - sy, With toys for girls and boys, He
will old San - ta come, With his rein - deer and his sleigh, Now

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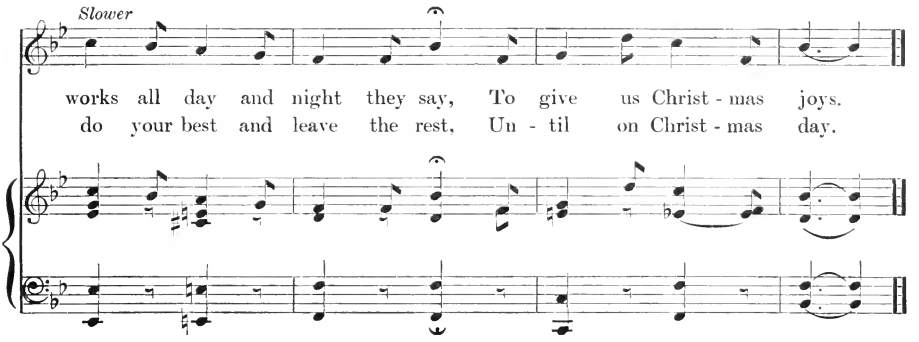
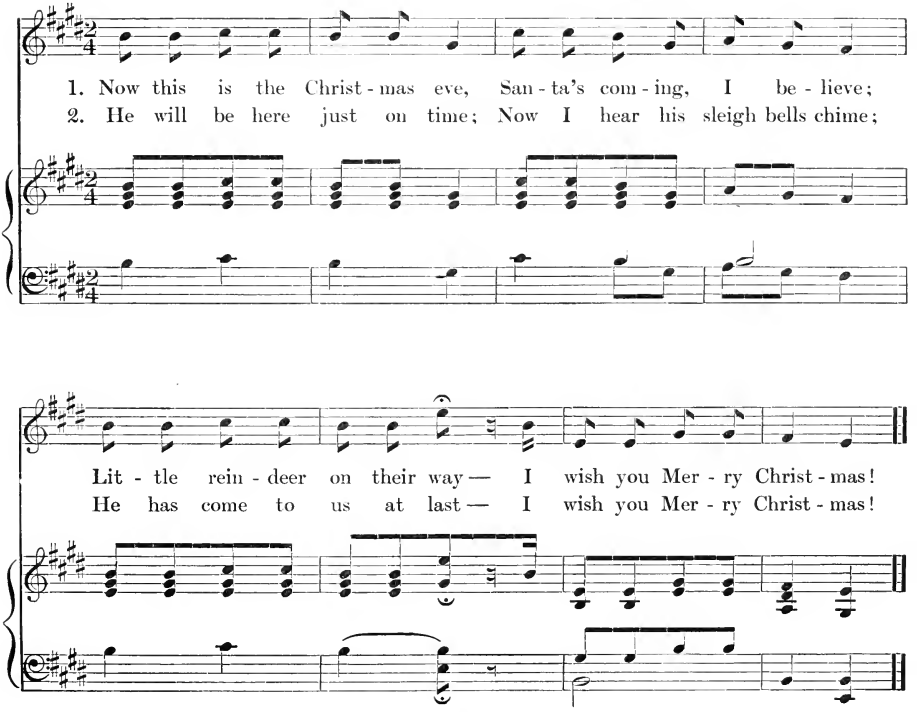


CHRISTMAS EVE

Words and Music by Dora I. Buckingham



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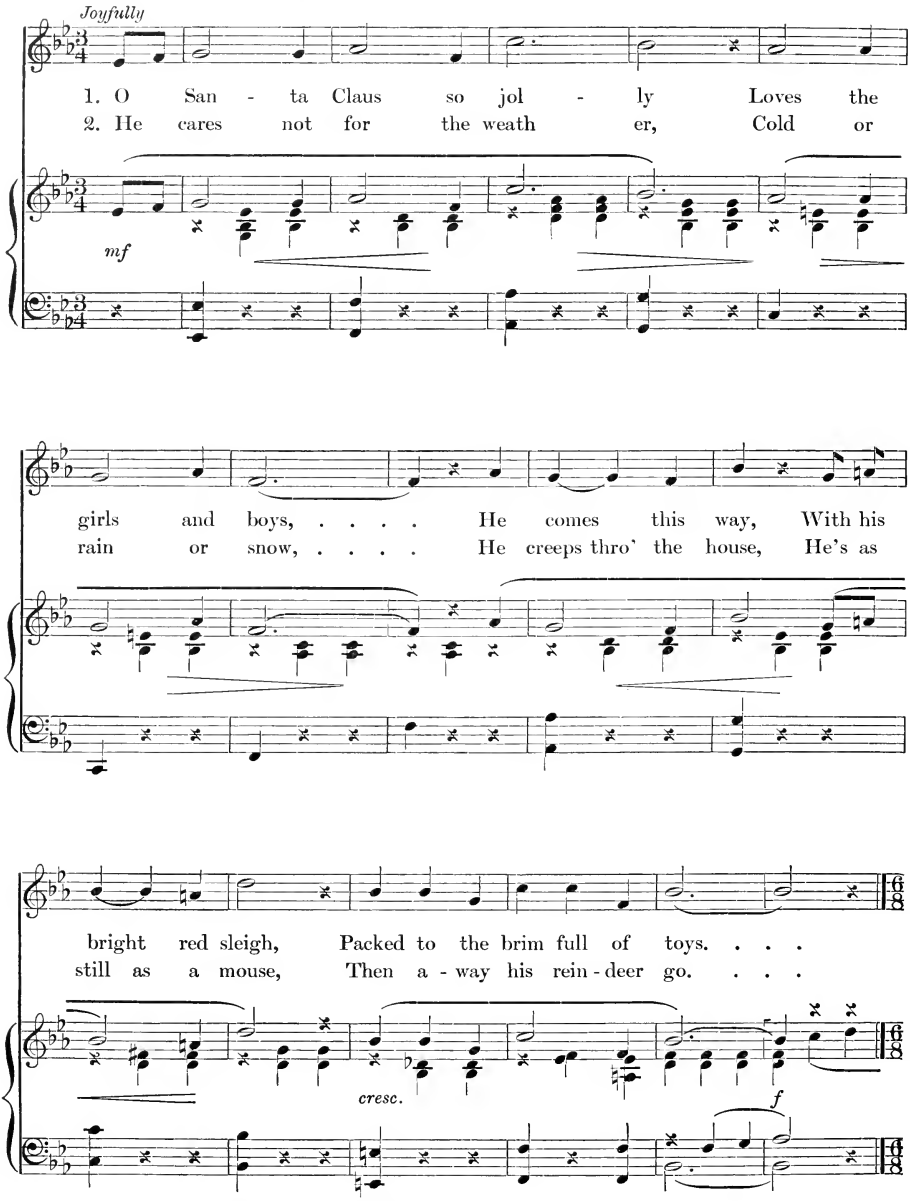
SANTA CLAUS SO JOLLY



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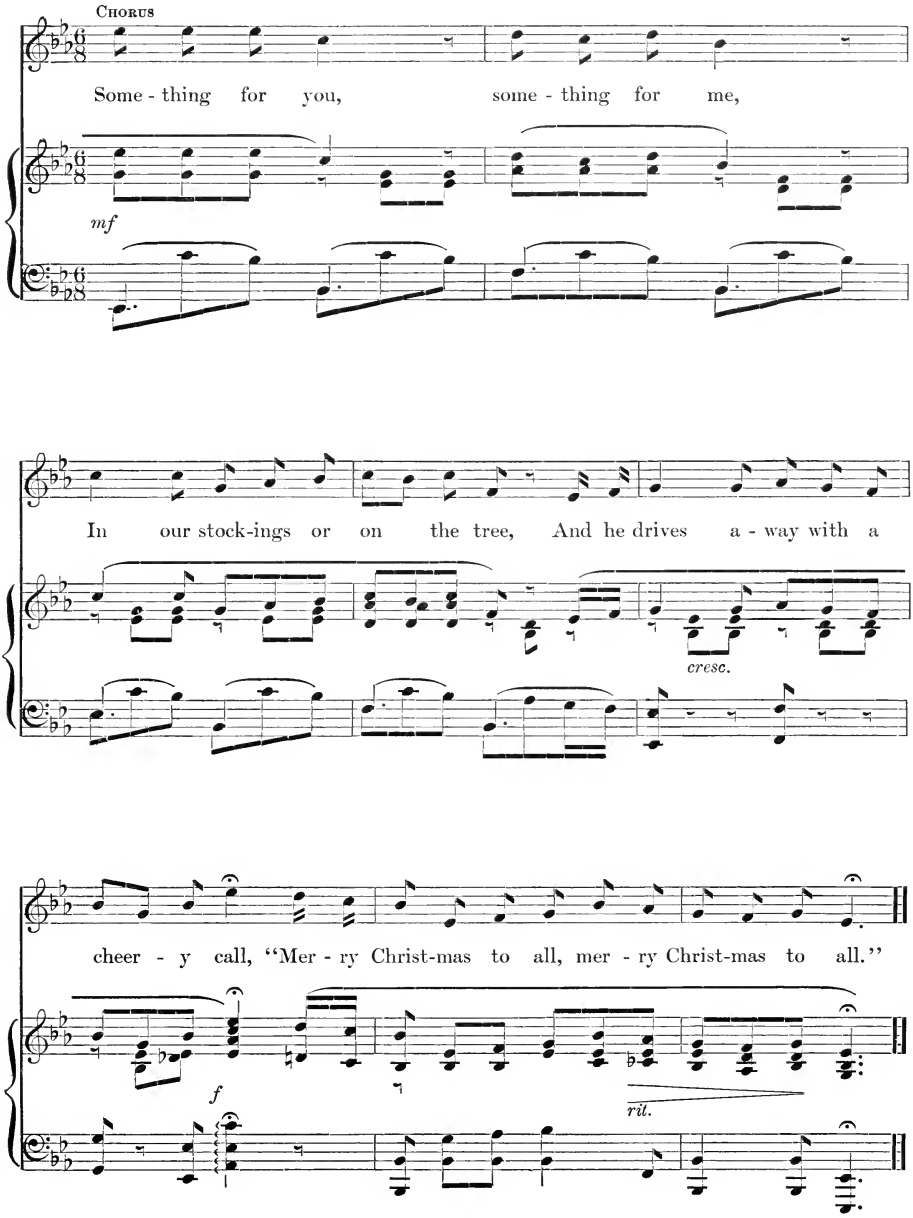
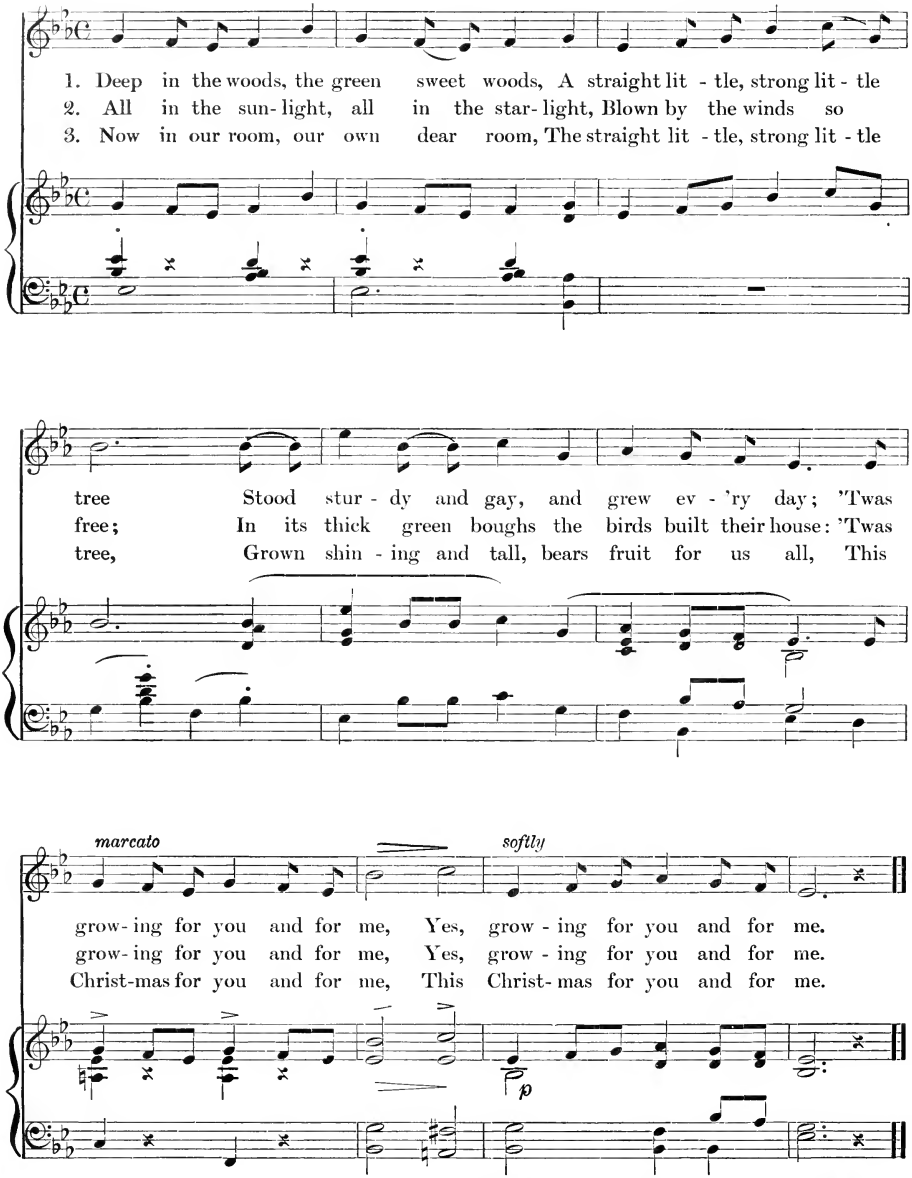

Chorus
Some - thing for you, some - thing for me,
mf
In our stock-ings or on the tree, And he drives a - way with a
cresc.
cheer - y call, "Mer - ry Christ-mas to all, mer - ry Christ-mas to all."
f
ril.

THE CHRISTMAS TREE

G. W. C. GRACE WILBUR CONANT



From "The Children's Year," by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

THE LITTLE NEW YEAR

Abridged

Allegro

HARRIET S. JENKS

1. Oh, I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,
2. . . . Blessings I bring for each and all, Big folks and lit - tle folks, short and tall,
3. For I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,

Shak- ing my bells with a mer - ry din, So o - pen your doors and let me in!
Each one from me a treas-ure may win, So o - pen your doors and let me in!
Shak- ing my bells with a mer - ry din, So o - pen your doors and let me in!

From "Songs and Games for Little Ones." By permission Oliver Ditson Company. Words used by permission of Youth's Companion.

LINCOLN

LYDIA AVERY COONLEY — FRANK H. ATKINSON, JR.

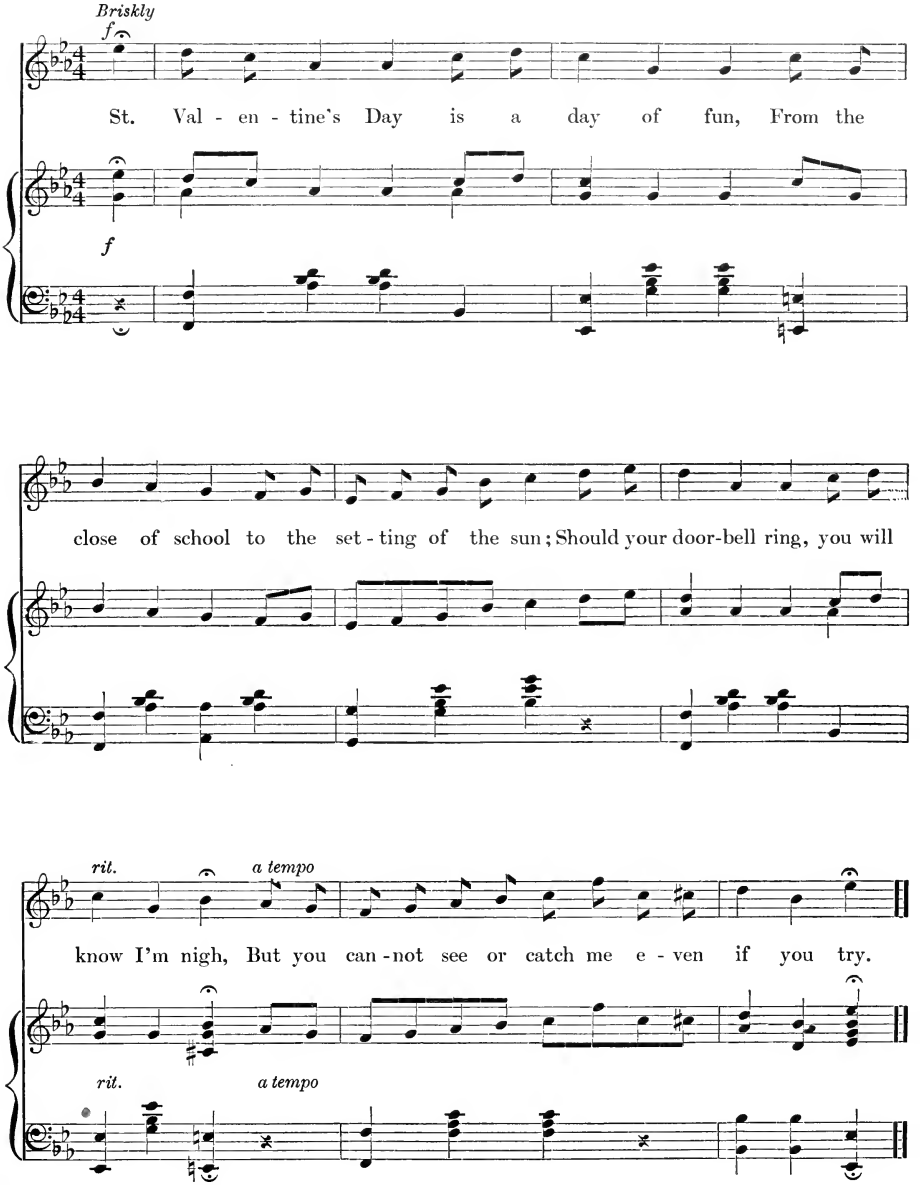
With spirit

1. It is of Lin - coln that we sing On this day set a - part, For
2. We'll learn the les - son of his life, And ev - er try to be As

thoughts, and words, and deeds that bind His mem - 'ry to the heart.
strong, as gen - tle, and as kind, As good and true as he.

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company Chicago, Ill.

ST. VALENTINE'S DAY



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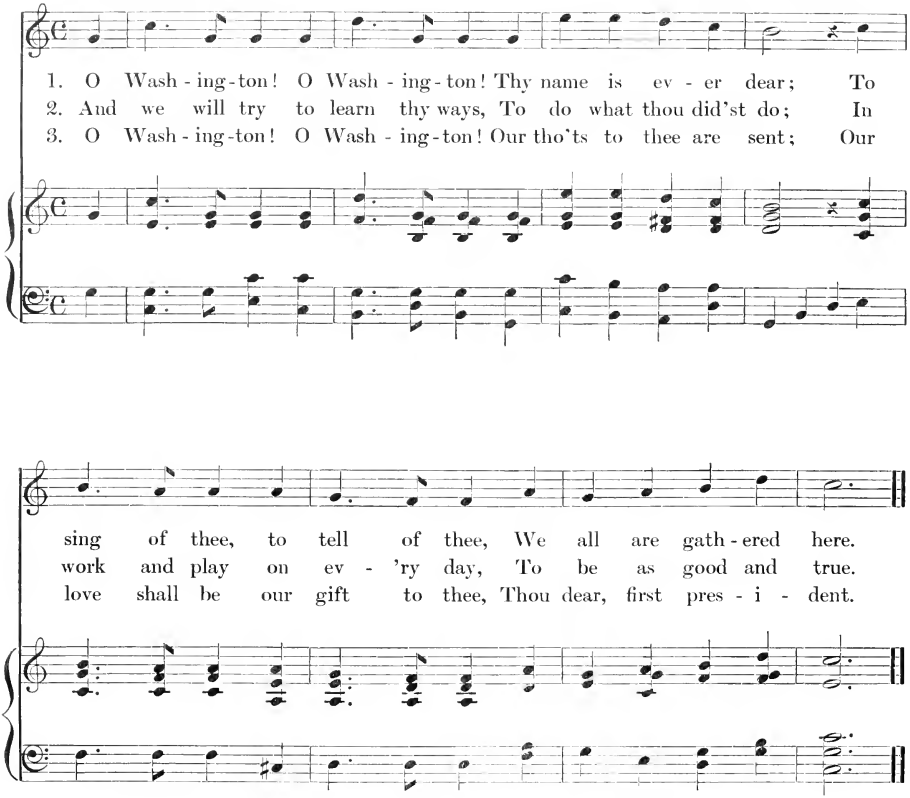
WASHINGTON SONG

LYDIA AVERY COONLEY — FRANK H. ATKINSON, Jr.



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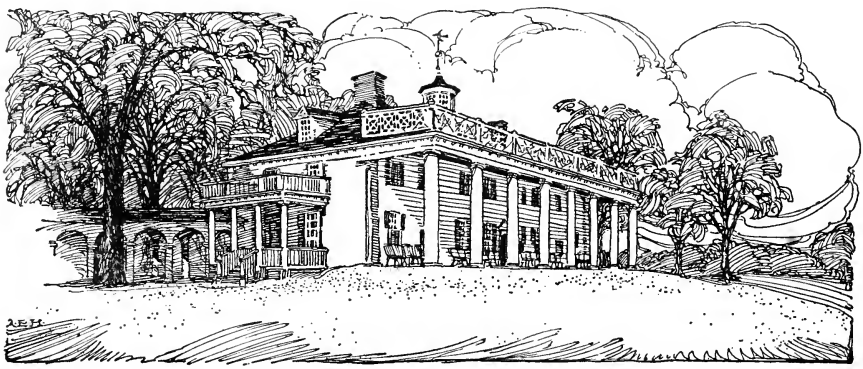
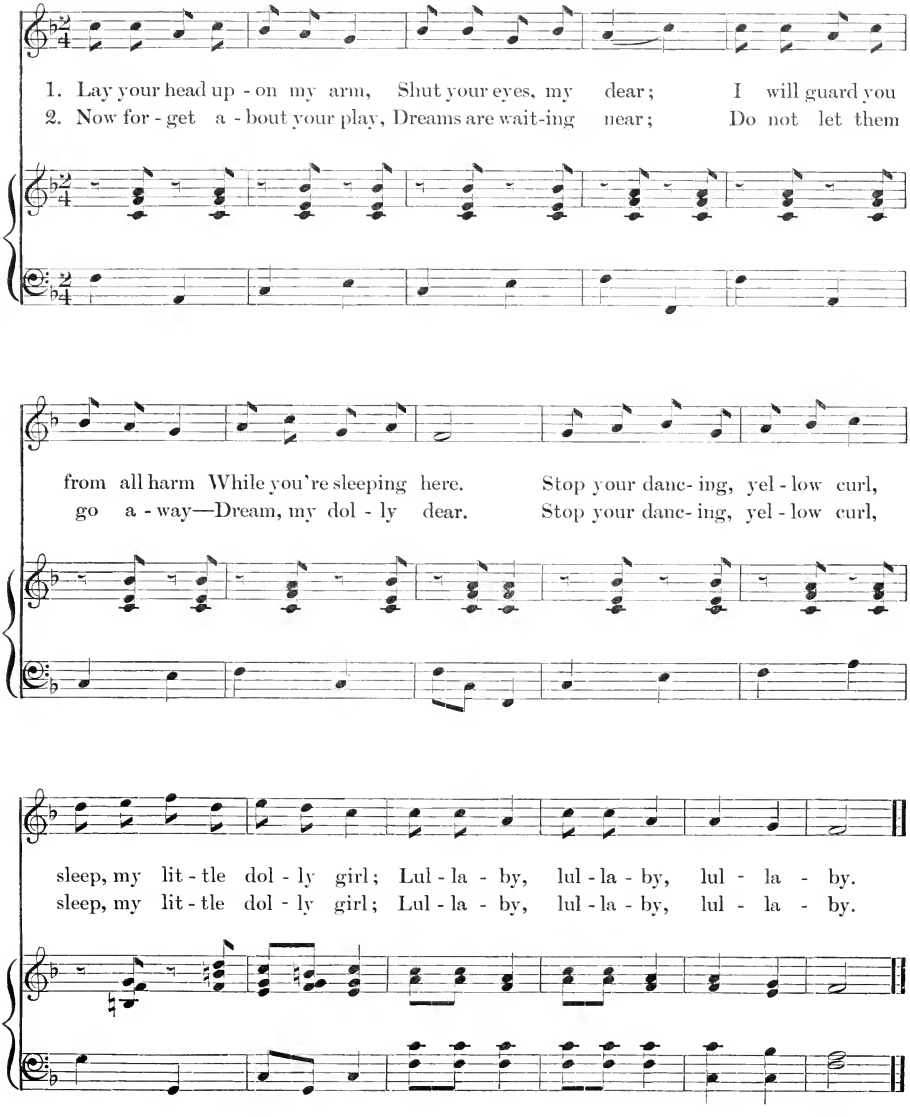


SLEEPY SONGS

DOLL'S CRADLE SONG

LYDIA AVERY COONLEY — FRANK H. ATKINSON, Jr.



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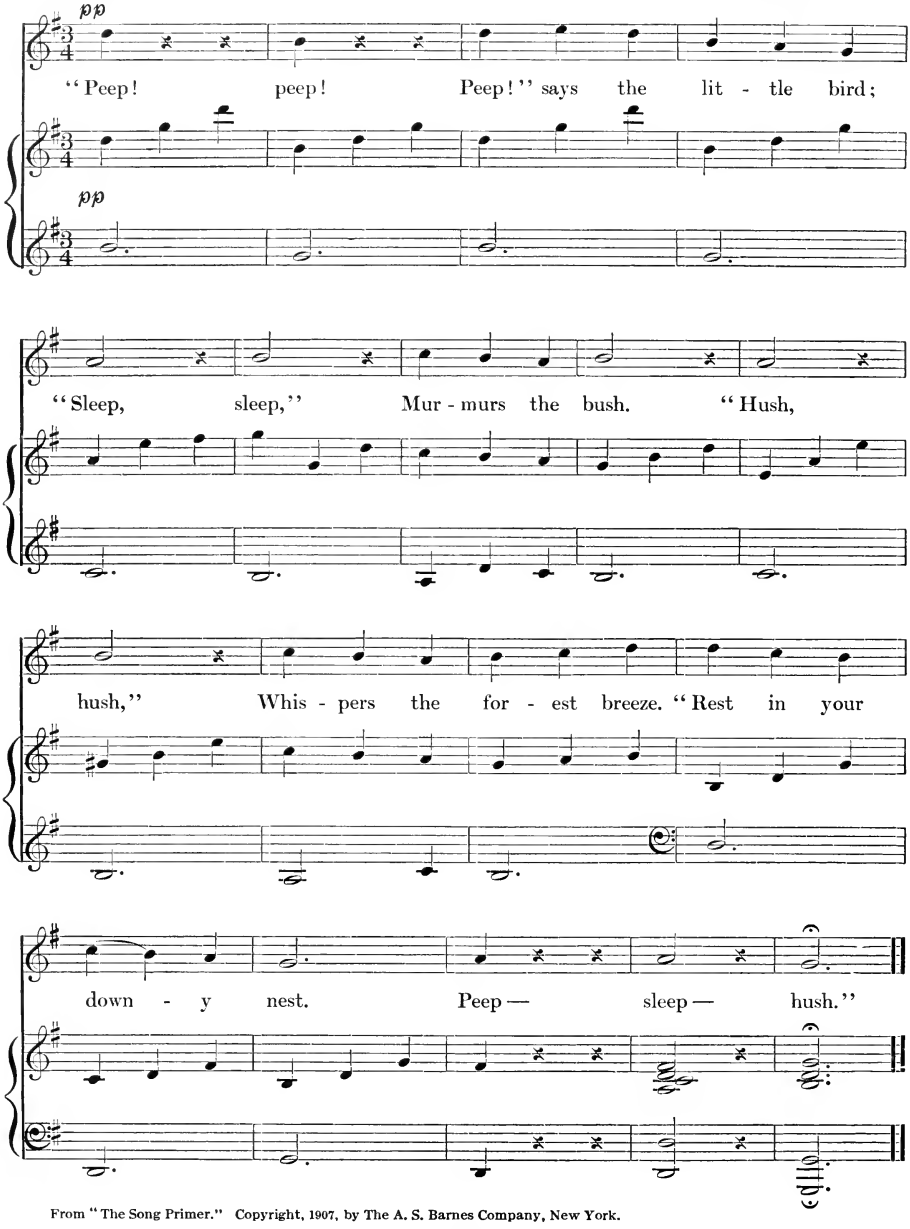
THE BIRD'S LULLABY

ARTHUR HENRY — ALYS E. BENTLEY



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A CRADLE SONG

Words anonymous

Music by F. H. Clifford, '01

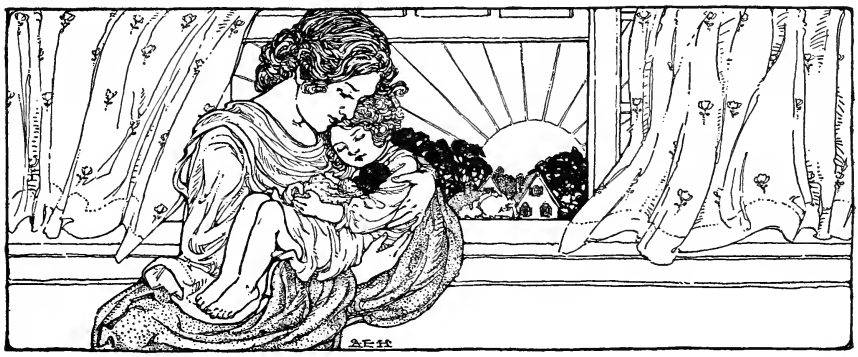
1. There the drow - sy pop- pies grow, There the south winds ev - er blow.
2. On - ly sweet - est songs are heard, Nev - er cross or self - ish word.
3. Come with me, my lit - tle one, Good-night to the set- ting sun.

1 & 2 3

There is nei - ther frost nor snow, In Bye - low land.
Ev - 'ry heart by love is stirred, In Bye - low land.
All the hap - py day is done, Now Bye - low (*Omit* . . .) land.

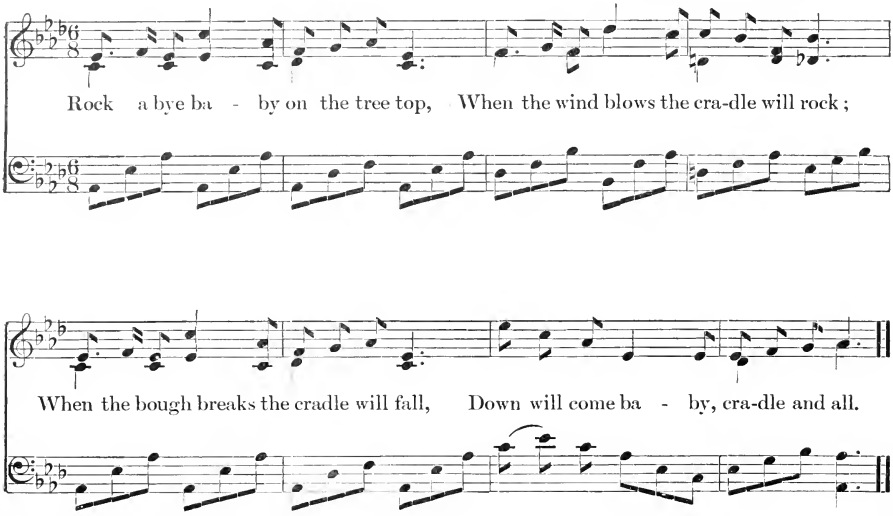
1 & 2 3

From "Ring Songs and Games" by Graduates of The Lucy Wheelock Training School. Compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Co., Springfield, Mass.



ROCK A BYE BABY

Music by Annie B. Winchester



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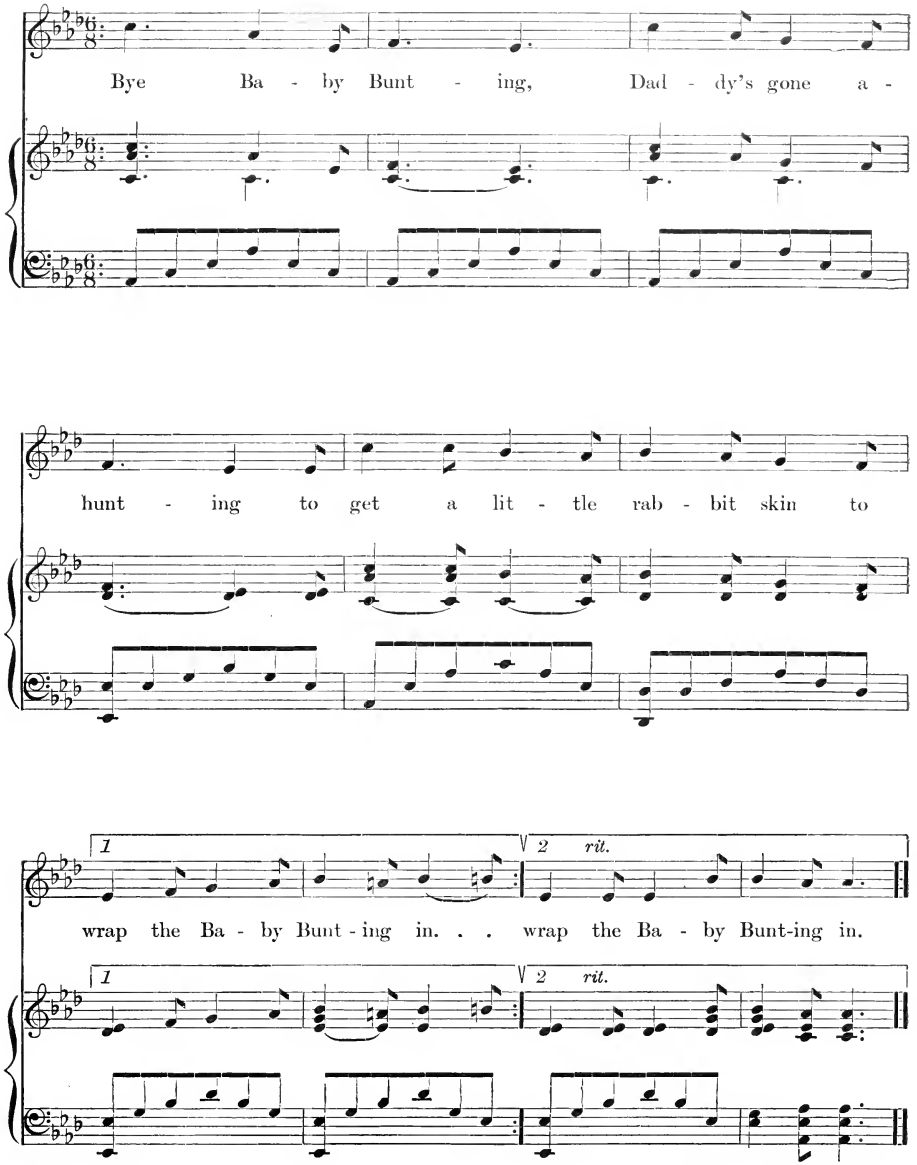
BYE BABY BUNTING



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THE LAND OF NOD

N. C. Schneider

Andante

p

1. The sand - man gray steals on his way, Sprink - ling the sand as he
2. The sand - man sings and sprink - les sand, On the chil - dren of Sleep - y -

p

rit.

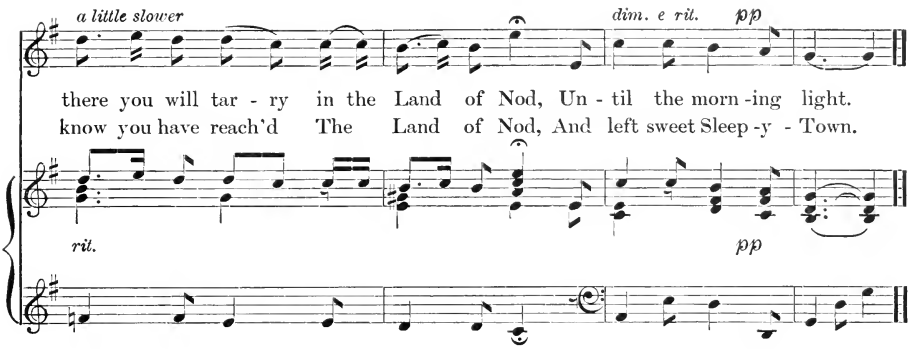
goes, . . He sprink - les the sand in the eyes so bright, Un - til the eye - lids
Town, . He sings of the won - ders of Land of Nod, As the sand falls soft - ly

rit.

softer

close, . Then off to Dreamland you will go In a ship with sails so white, And
down, . Then as your eyes be - gin to close And your head drops slowly down, You

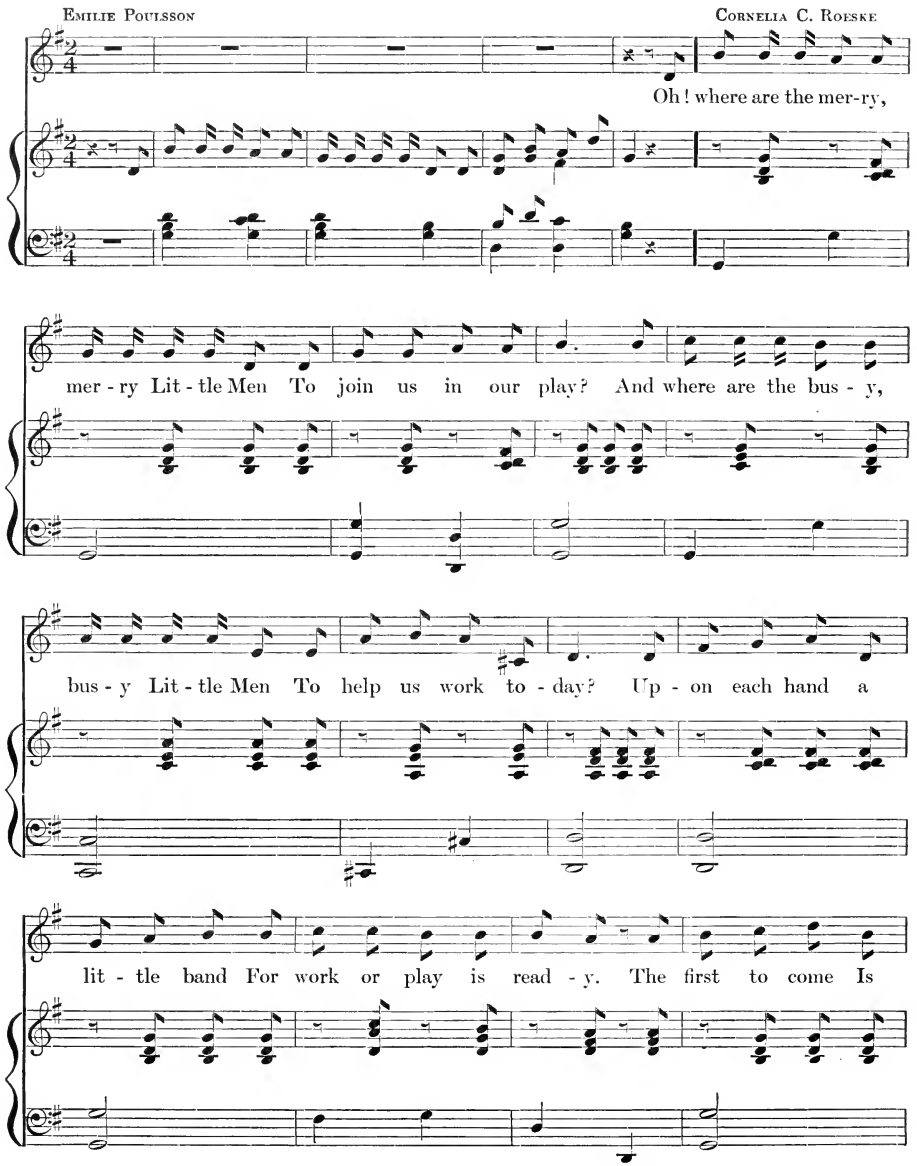
From "Nature Lyrics for Children," by N. C. Schneider. Used by permission of The Willis Music Company.


a little slower
dim. e ril.
pp
there you will tar - ry in the Land of Nod, Un - til the morn -ing light.
know you have reach'd The Land of Nod, And left sweet Sleep -y - Town.
ril.
pp

MISCELLANEOUS

THE MERRY LITTLE MEN

EMILIE POULSSON CORNELIA C. ROESKE



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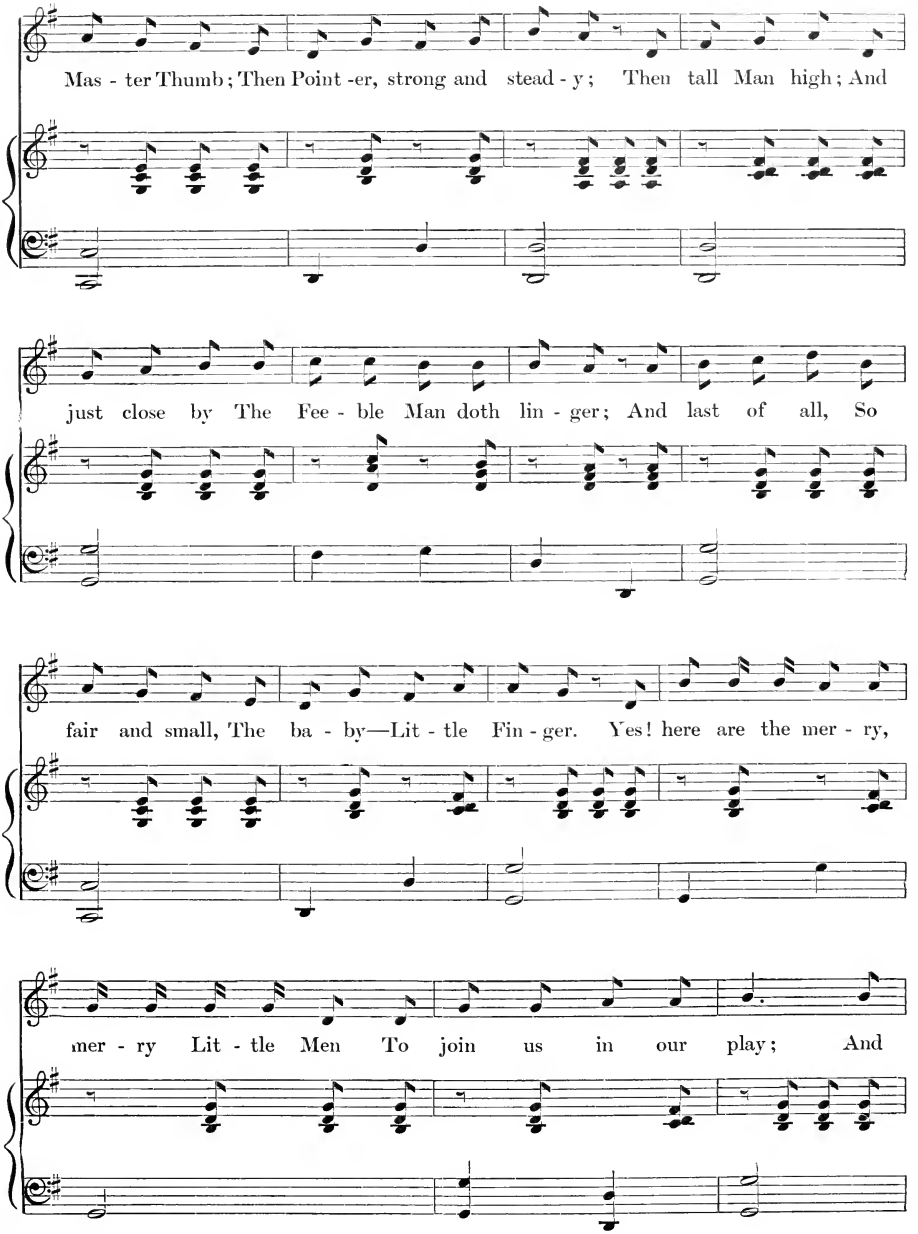
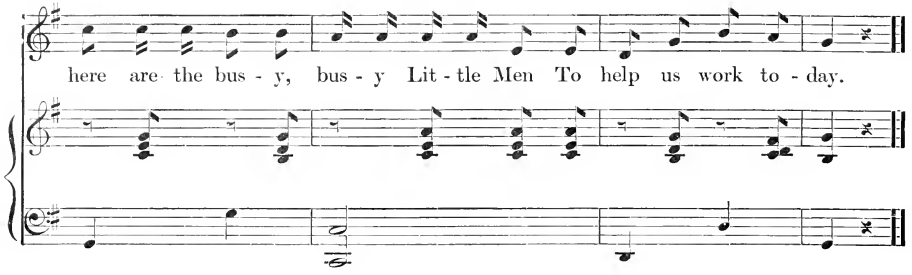
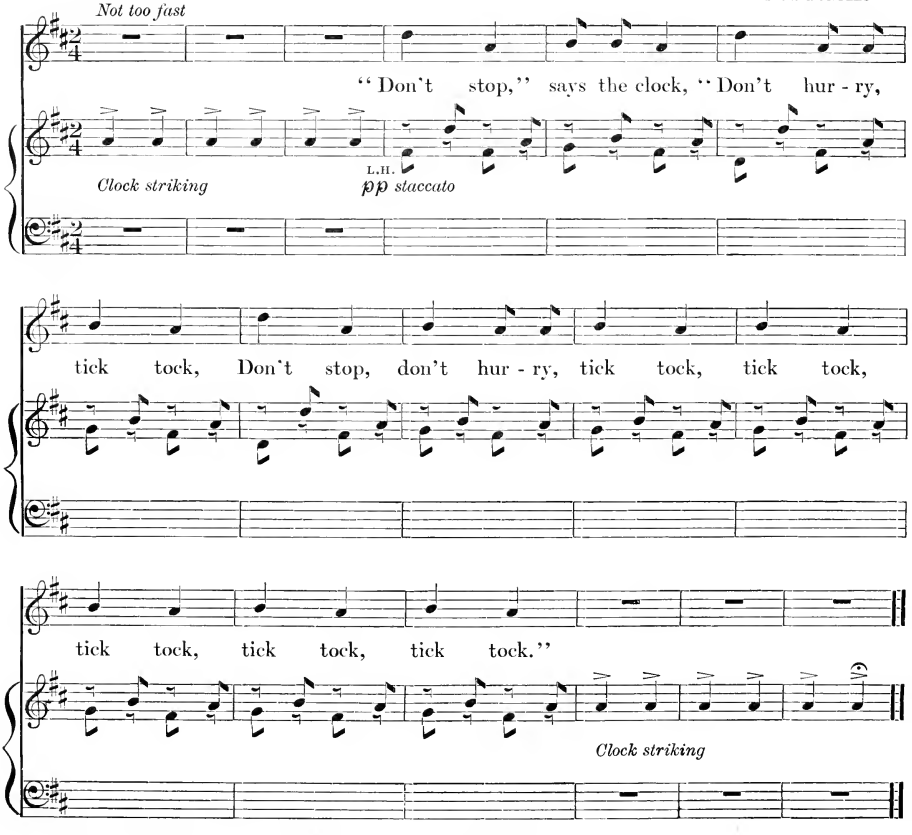

Mas - ter Thumb; Then Point -er, strong and stead - y; Then tall Man high; And
just close by The Fee - ble Man doth lin - ger; And last of all, So
fair and small, The ba - by—Lit - tle Fin - ger. Yes! here are the mer - ry,
mer - ry Lit - tle Men To join us in our play; And



THE CLOCK

ROSE CRAIGHILL

ALYS E. BENTLEY



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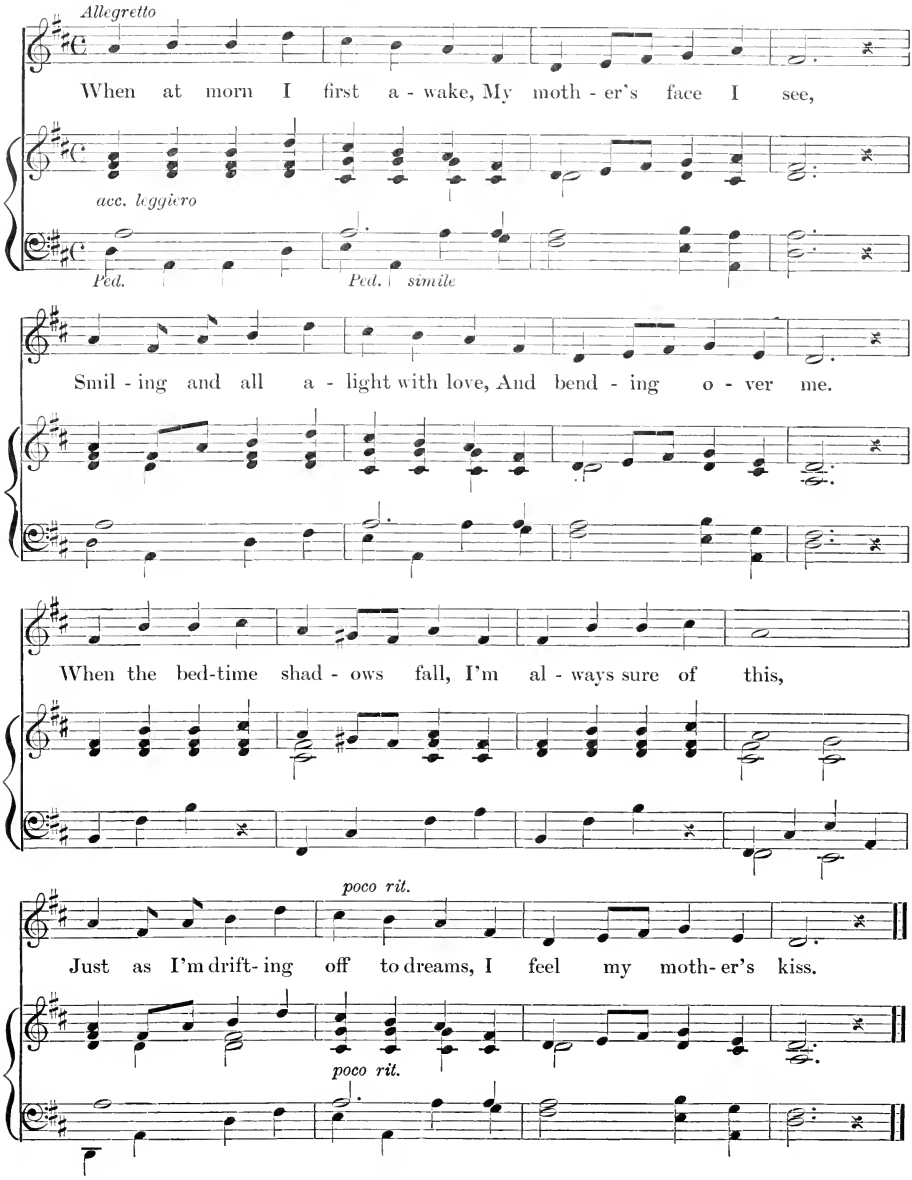
MY MOTHER

MARY STANHOPE — GRACE WILBUR CONANT



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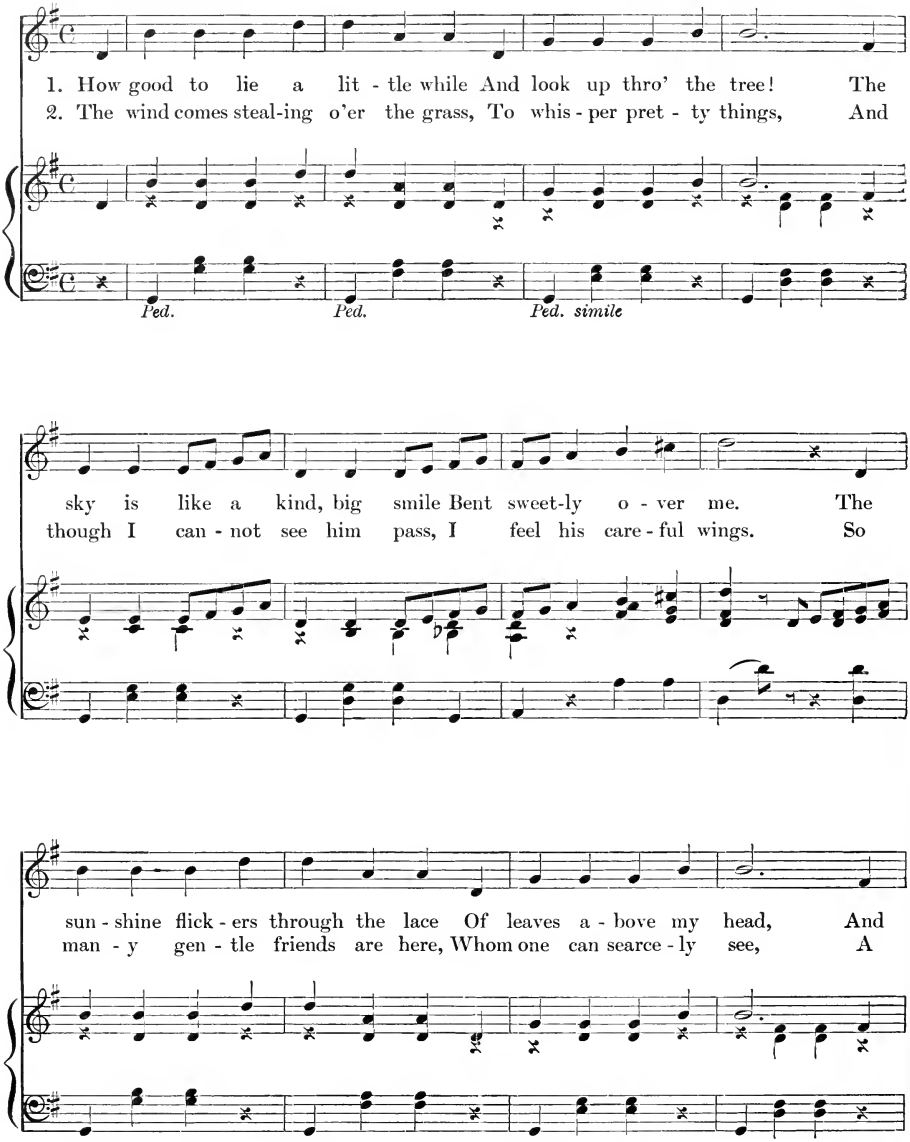
FRIENDS

ABBIE FARWELL BROWN — Adapted from MYLES B. FOSTER



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kiss - es me up - on the face, As moth-er kiss - es me in bed.
child should nev - er feel a fear, Wher - ev - er he may chance to be.

TIME TO RISE

E. Smith Atherton

Lively

p

A bird - ie with a yel - low bill

Hopped up - on the win-dow sill, Cocked his shin - ing eye and

said: "Ain't you 'shamed, you sleep - y, sleep - y head!"

poco rit.

p

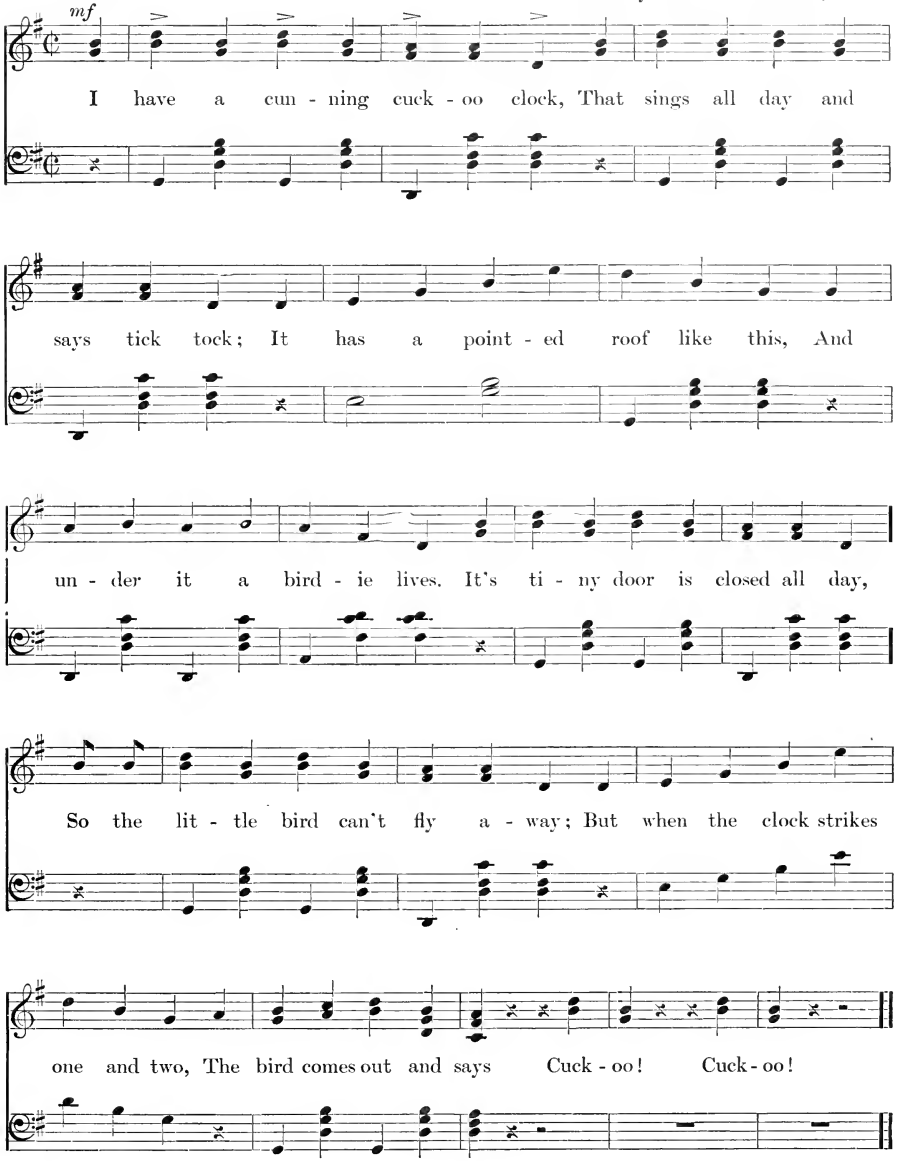
From "Four Song Buds, plucked from A Child's Garden of Verses," accompaniment by E. Smith Atherton. Copyright, 1917, by Carl Fischer, New York. International copyright secured. Used by permission.

THE CUCKOO CLOCK

Moderato

mf

Words and Music by GERTRUDE KAERCHER, '05



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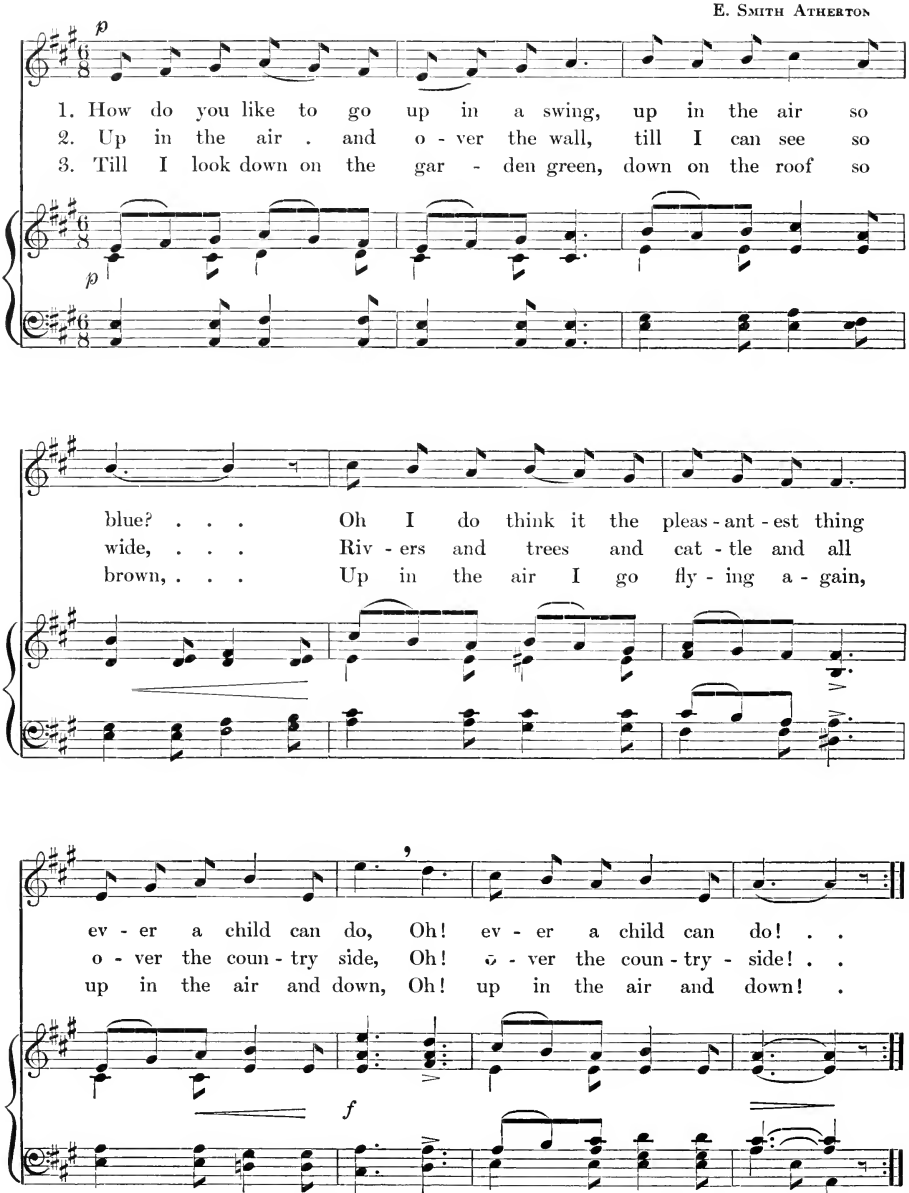
UP IN A SWING

E. Smith Atherton



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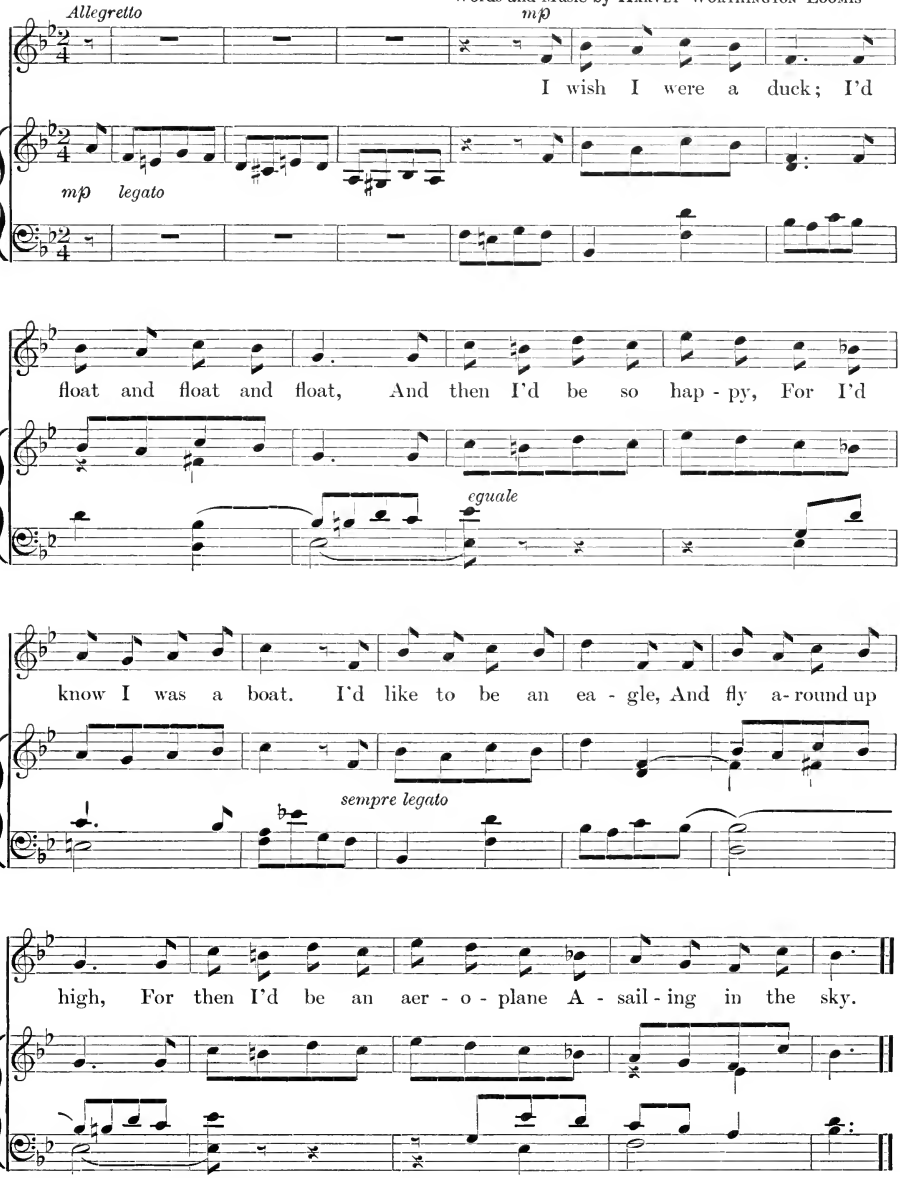
WISHES

Words and Music by HARVEY WORTHINGTON LOOMIS



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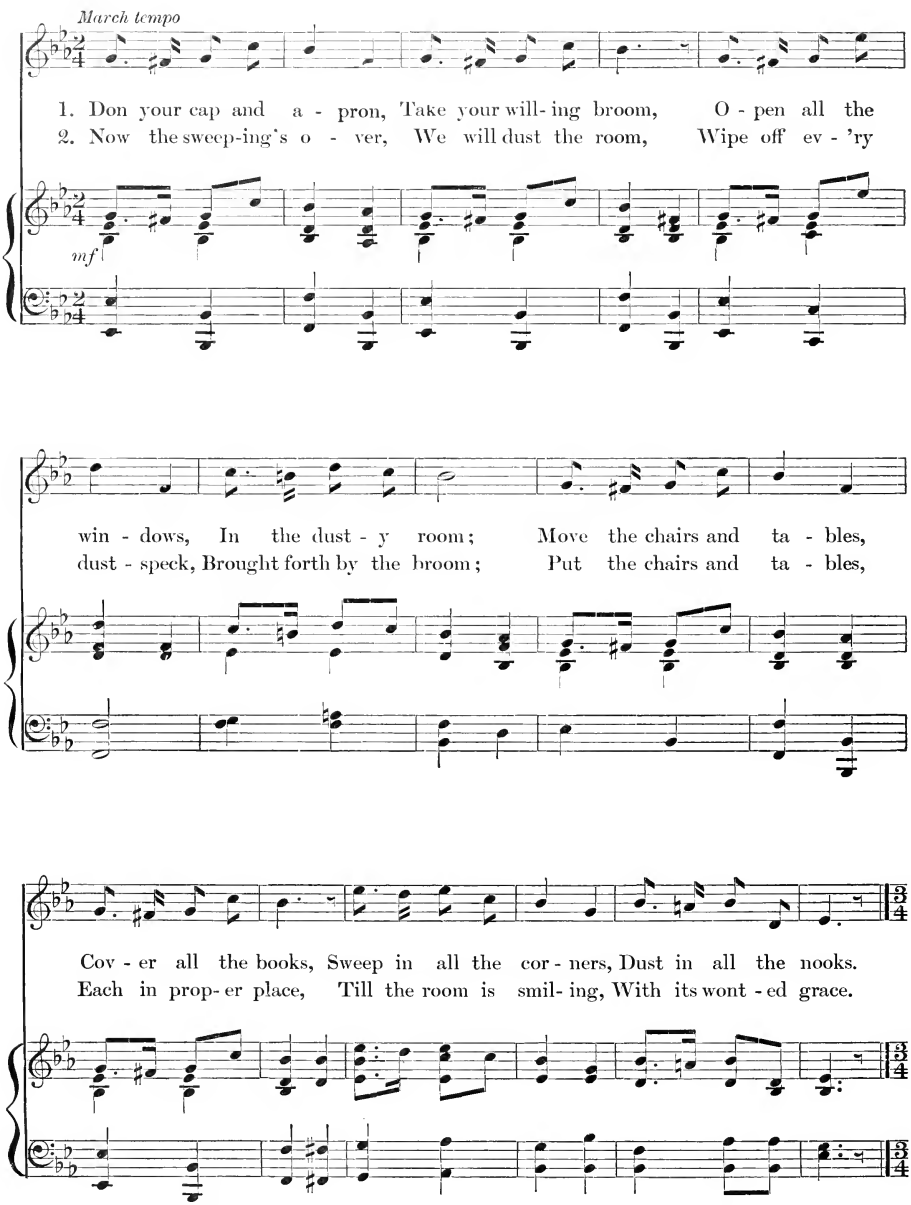
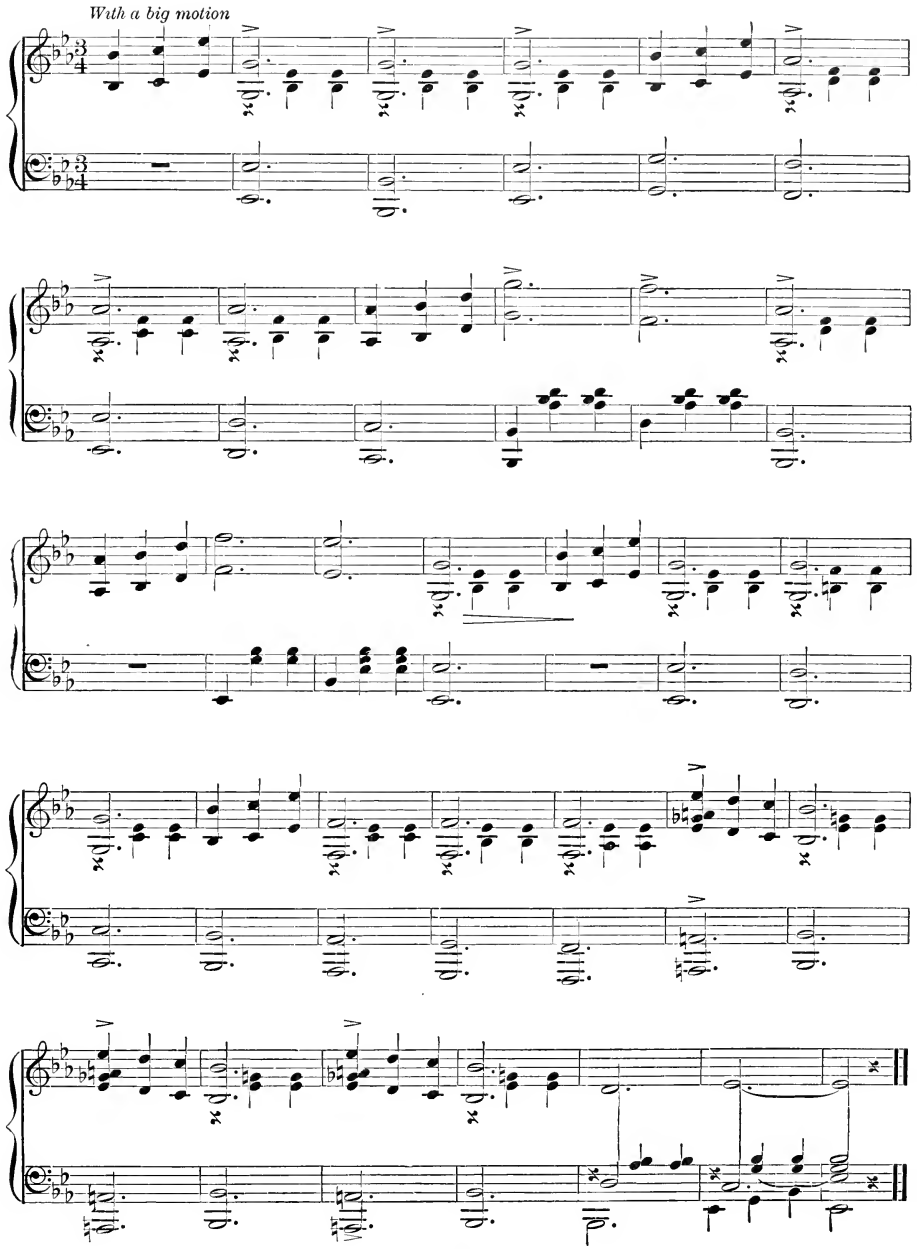
SWEEPING AND DUSTING



From "Songs of the Child World, No. 2." Copyright, 1904, by The John Church Company. Used by permission.


With a big motion

TIRED SHOES

RACHEL BARTON BUTLER — JESSIE L. GAYNOR

Very seriously

I know my shoes are tired at night, As tired as they can be; For I am ver - y

mf *poco rit.*

tired And they go ev - 'ry-where with me. Then moth-er puts them on the floor, And

tempo

when she trims the light, I reach out quick and take them in My bed with me each night.

dim. *rit.*

From "Songs and Shadow Pictures for The Child World." Copyright, 1898, by The John Church Company. Used by permission.

THE SEE-SAW

Text and Music by
HARVEY WORTHINGTON LOOMIS

With quiet motion

p

Up, . down, up, . down, This is the way to go;
Rise, . sink, rise, . sink, Ea - sy to learn the knack; —

p legato *observe the ties*

Use the pedal with skill *Ped.* * *Ped.* * *Ped.* *

slower gradually

p *mp* *p*

Up, . down, up, . First we go high, then . low. .
Once . more, now, . Up in the air, . then . back. .

legato *ppp*

expressively

p *pp*

slower gradually *diminish*

Ped. * *Ped.* * *Ped.* * *Ped. ppp* *

From "Play Songs," Copyright, 1912, by The A. S. Barnes Company.

THE CHORISTER

CLARA BUSHNELL CASTLE

MARY S. CONRADE

Moderato

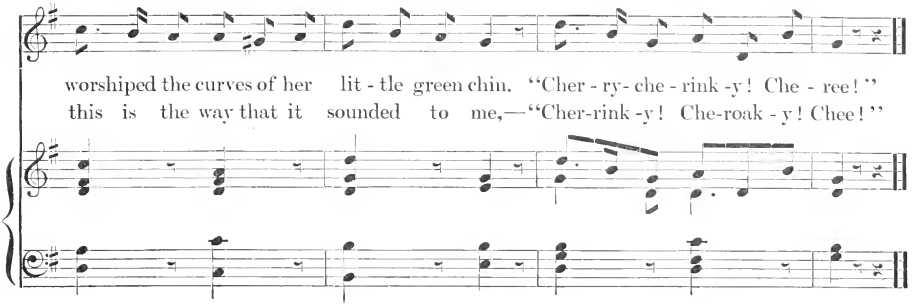
1. A lit - tle black crick - et once lived in a chink,—"Cher-ry - che- rink - y!
2. He played for the bull- frog down un - der the oak— "Cher-ry - che- rink - y!

Cher - ry - che - rink!" Who did noth - ing all night but fid - dle and think,
Cher - ry - che - roak!" Who said, "We're re - mark - a - bly mu - sic - al folk,"

"Cher - ry - che - rink - y! Che - ree!" He played for the tree - toad her
"Cher - ry - che - rink - y! Che - ree!" They did it to - geth - er be

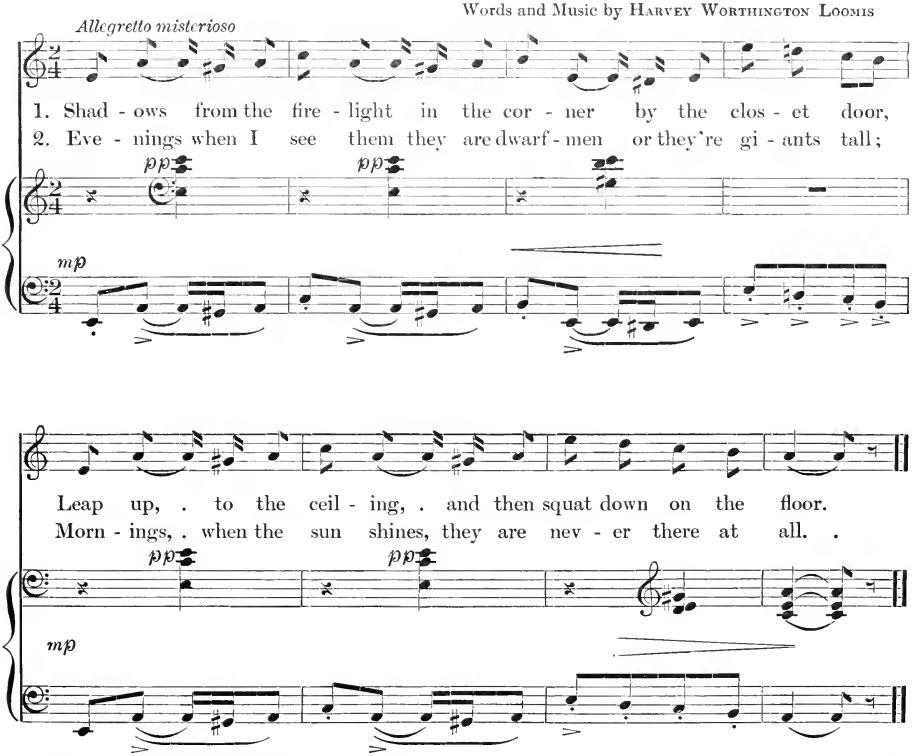
song to be - gin,— "Cher - ry - che - rink - y! Cher - ry - che - rin!" He
neath the same tree.— "Cher - ry - che - rink - y! Cher - ry - che - ree!" And

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago, Ill.



SHADOWS

Words and Music by HARVEY WORTHINGTON LOOMIS



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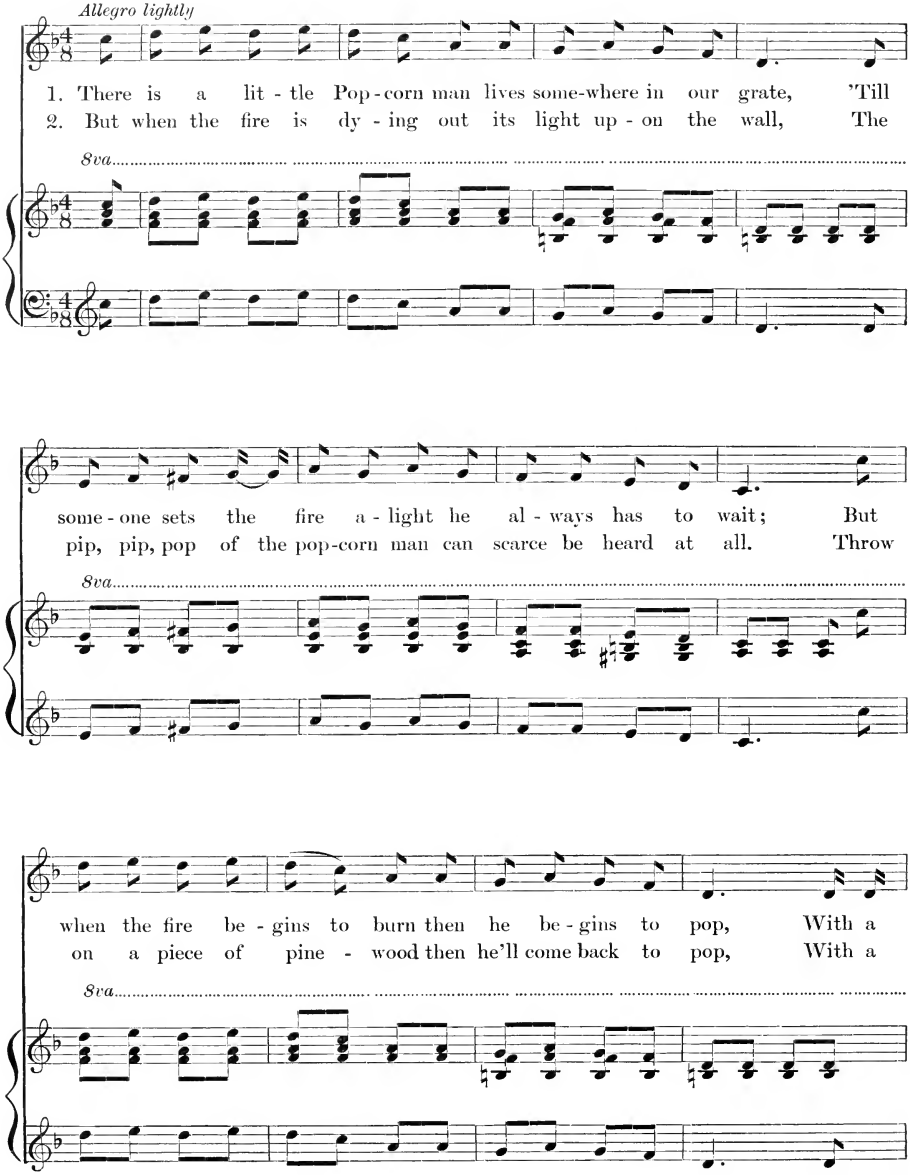
POP-CORN MAN

ALICE ALLEN

Allegro lightly



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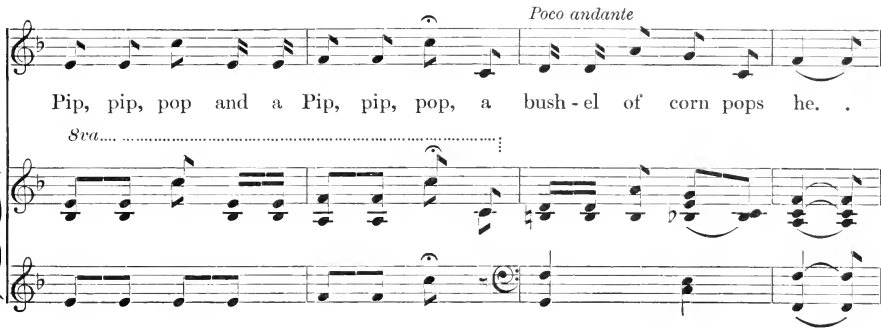
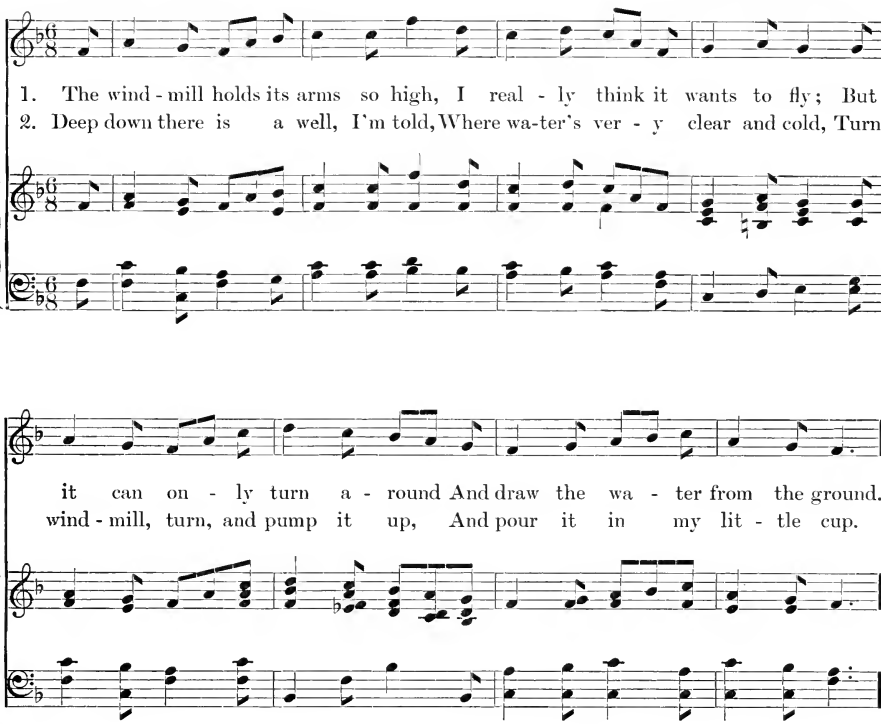


THE WINDMILL

LYDIA AVERY COONLEY — FRANK H. ATKINSON, Jr.



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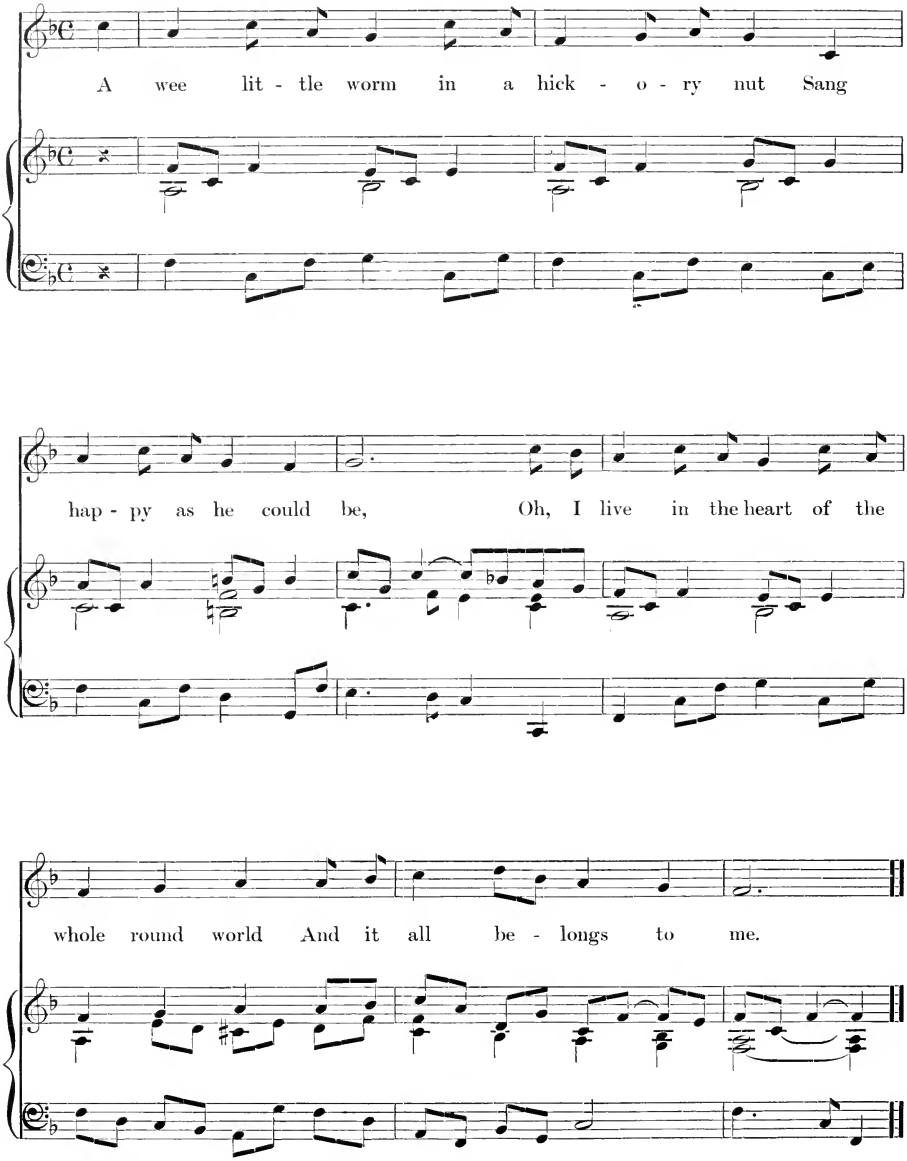
IN A HICKORY NUT

J. W. Riley

G. H. Federlein



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WISHING

Melody by
ALYS E. BENTLEY

Accompaniment by
HARVEY WORTHINGTON LOOMIS

mp Fast

I wish I could fly like a bird, . . I wish I could

mp

mf

swim like a fish; . . I wish I could go like a

mf

mp ritard.

duck, "quack, quack," I wish I could have all I wish. . .

mp ritard.

p

Ped.

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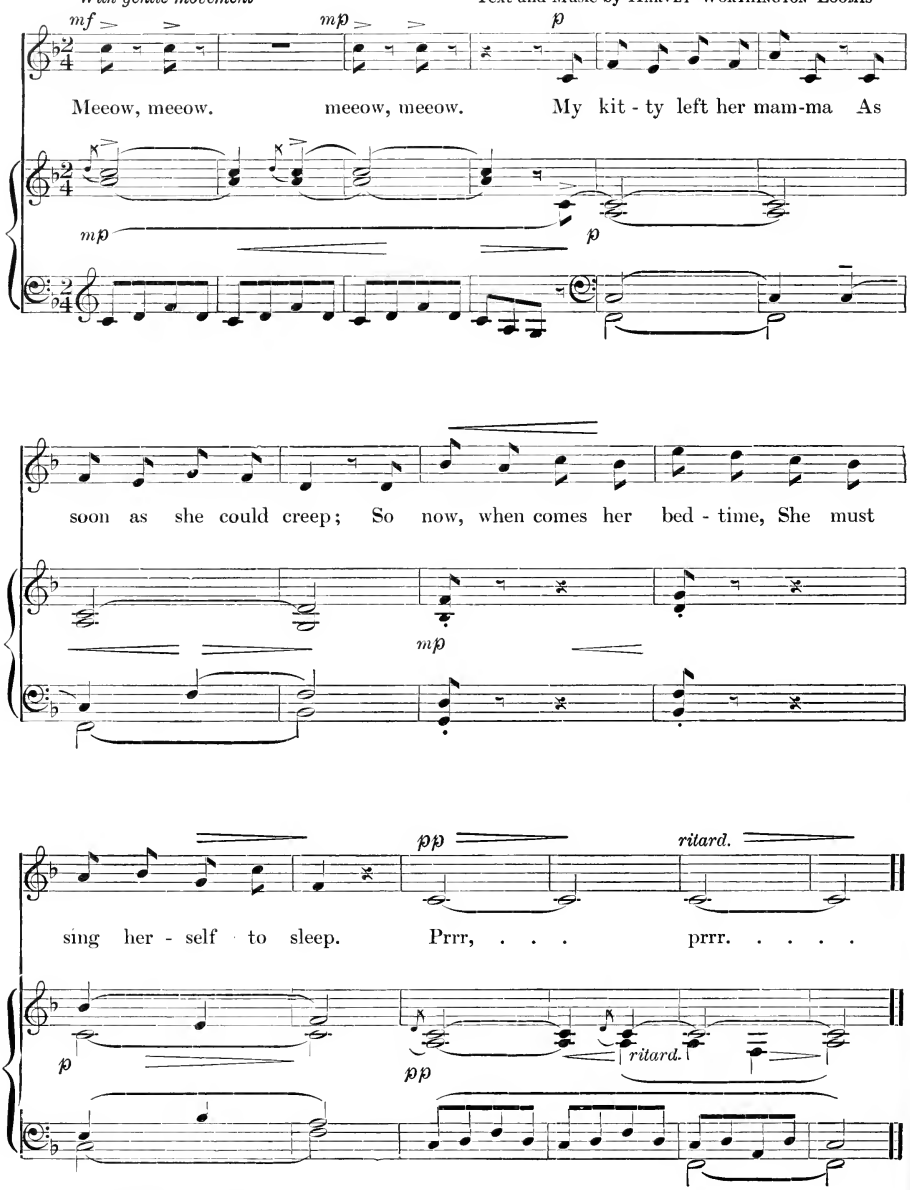
THE ORPHAN

With gentle movement

Text and Music by HARVEY WORTHINGTON LOOMIS



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DADDY LONG LEGS

Words and Music by Dora I. Buckingham

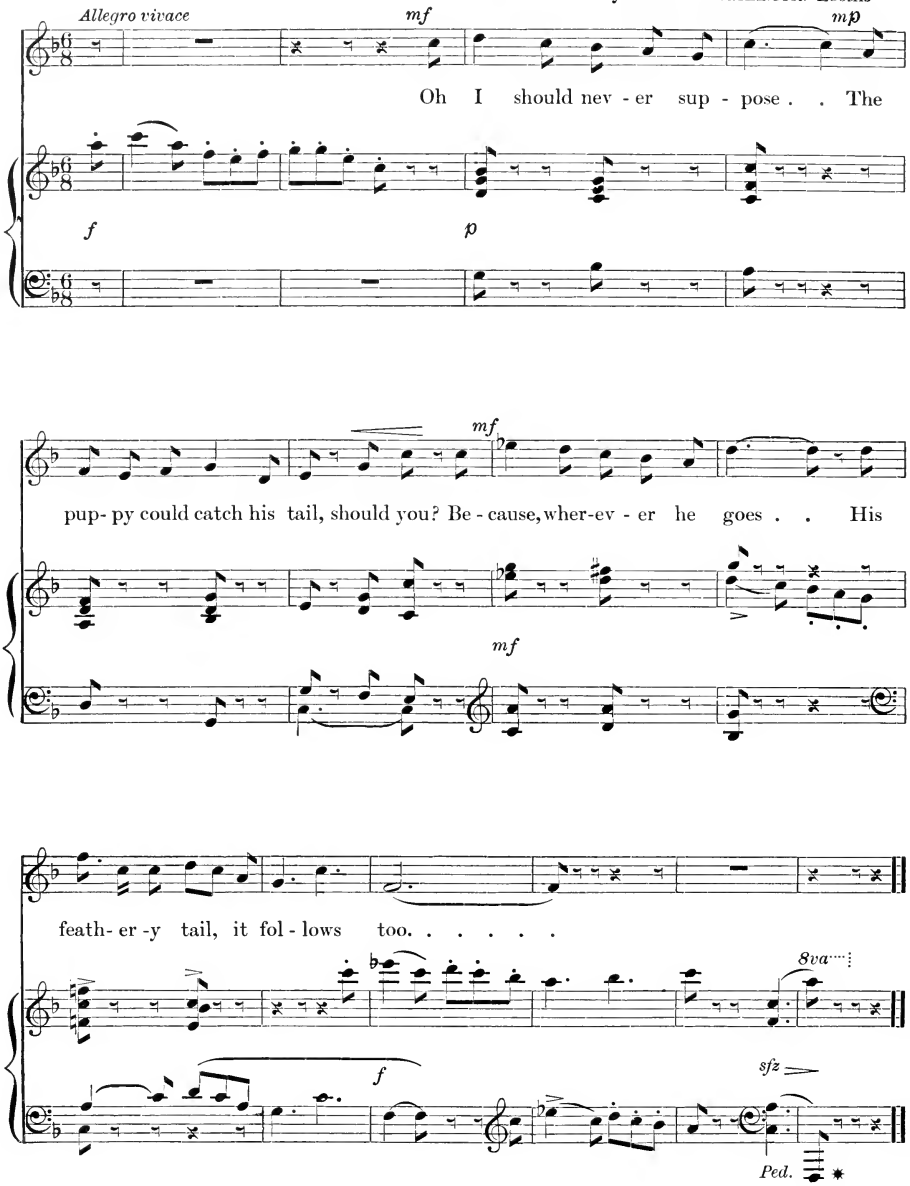
1. Did you know that dad - dy - long-legs, Walk - ing on a Sum-mer day,
2. But the fun - ny lit - tle snail, Walk - ing on a Sum-mer day,

Goes much fast - er, dear, than we do? For he walks that way.
Goes much slow - er, dear, than we do, For he walks that way.

From "Songs for Children," by Dora I. Buckingham. Copyright, 1913, by Milton Bradley Company, Springfield, Mass.

A TALE OF A TAIL

Words and Music by HARVEY WORTHINGTON LOOMIS



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MANGO PEPPER

Words and Music by Dora I. Buckingham

1. Man - go Pep-per swam out to sea; A ver - y queer lit - tle boy was he; He
2. Man - go Pep-per swam out a mile, Then he came home with a hap - py smile; He

said, "It is true that I . may sink, But I must know if a fish can wink."
said, "I . know, but please don't think That I shall tell if a fish can wink."

From "Songs for Children," by Dora I. Buckingham. Copyright, 1913, by Milton Bradley Company, Springfield, Mass.

MY DOLLIE

Rather slow and smoothly

mf

My Dol - lie! My Dol - lie! I love my pre-cious dol - lie! My

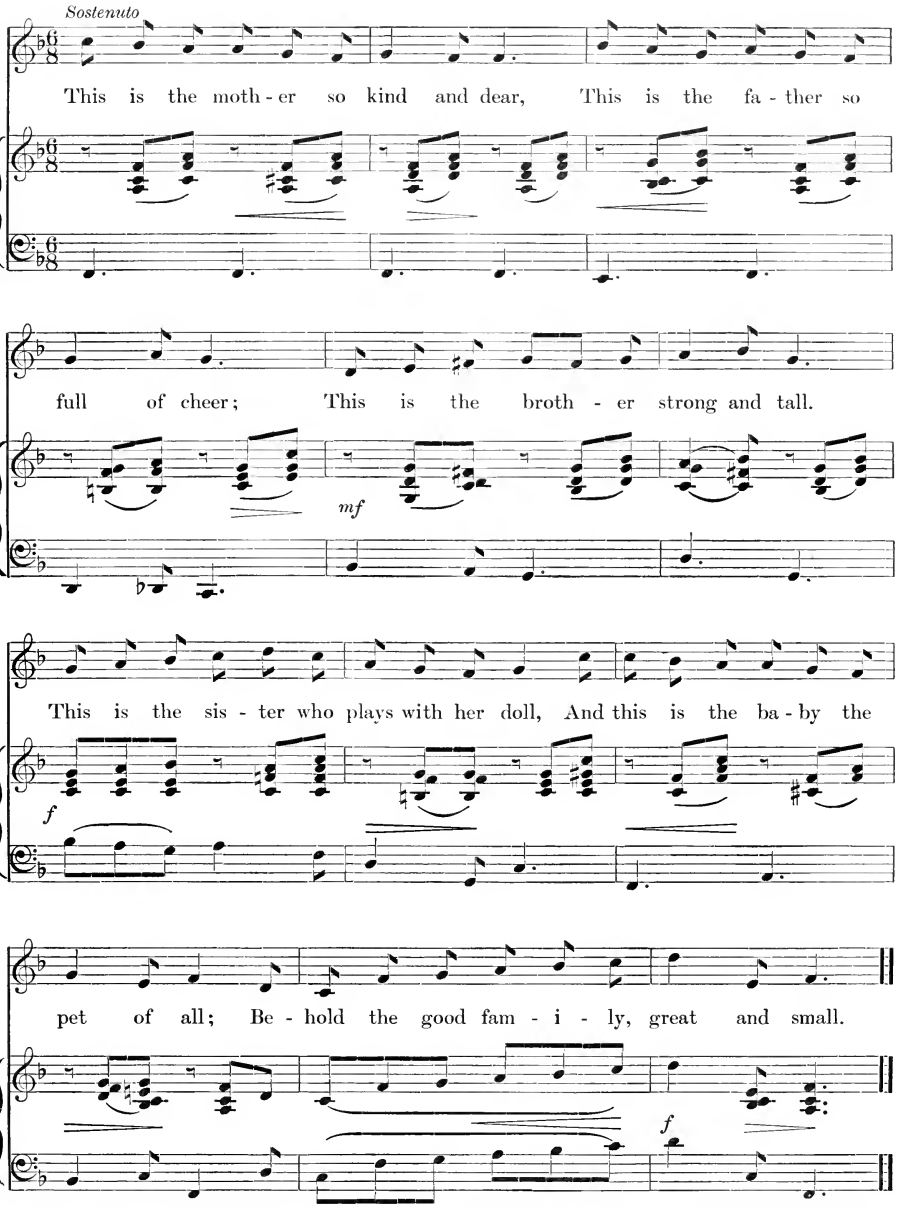
mf

Dol - lie! My Dol - lie! None can com-pare with my dol - lie!

From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts. By permission White-Smith Music Co., Boston, Mass.

THIS IS THE MOTHER

FROEBEL E. S.



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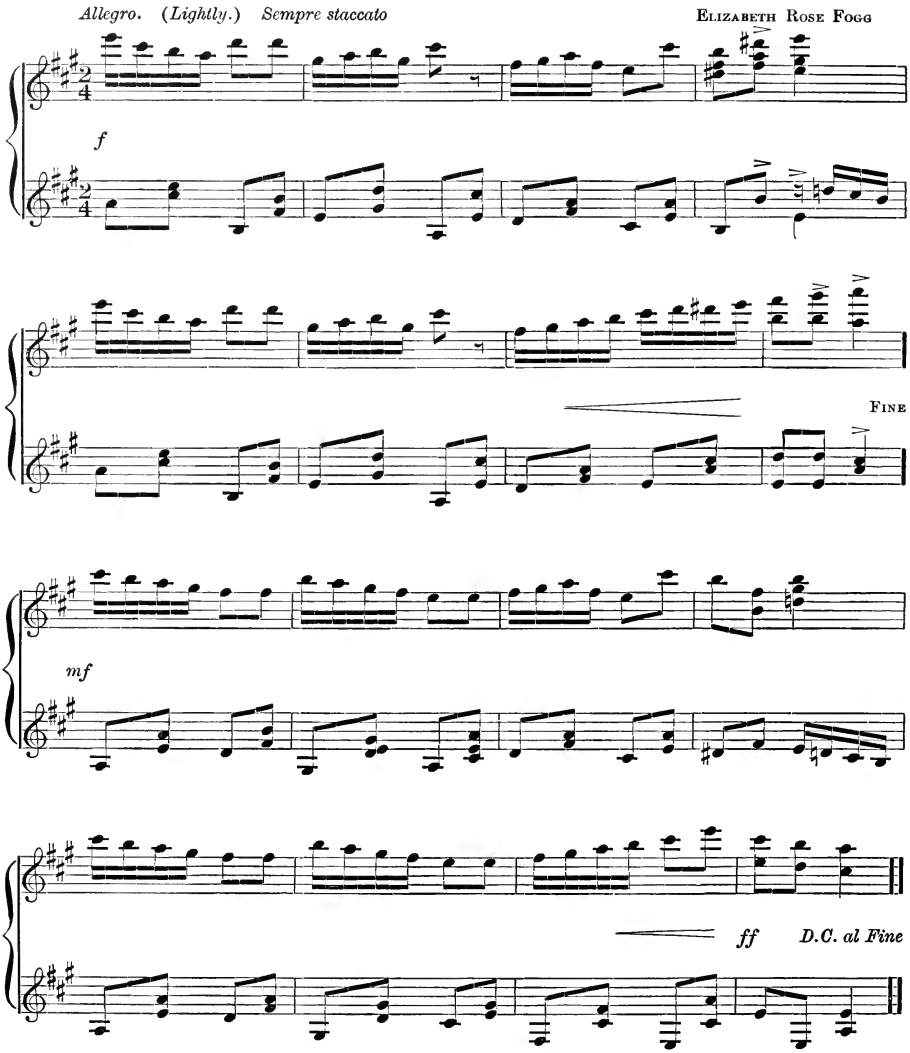
RHYTHMS

LET'S RUN A LITTLE WAY



When children are happy they often say, "Now let's run." And this light, happy running step is full of hope.

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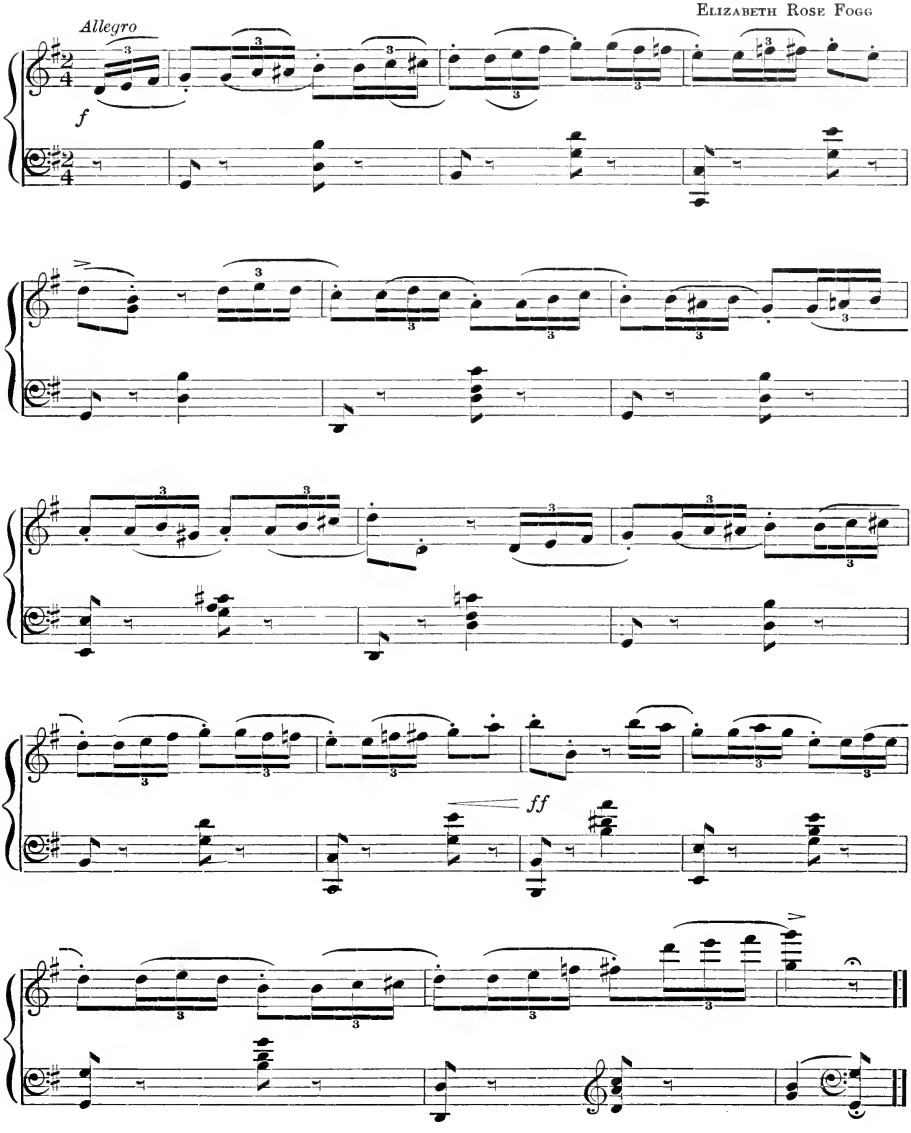
THE HAPPIEST SKIP

ELIZABETH ROSE FOGG



This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.

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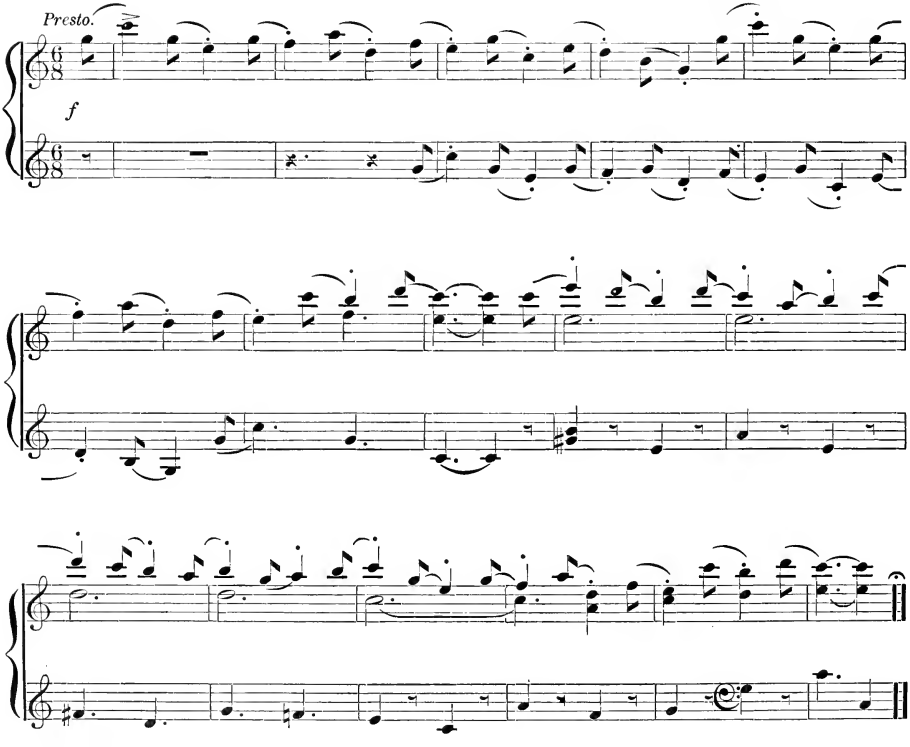
ROUND AND ROUND WE GO

ELIZABETH ROSE FOGG



Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

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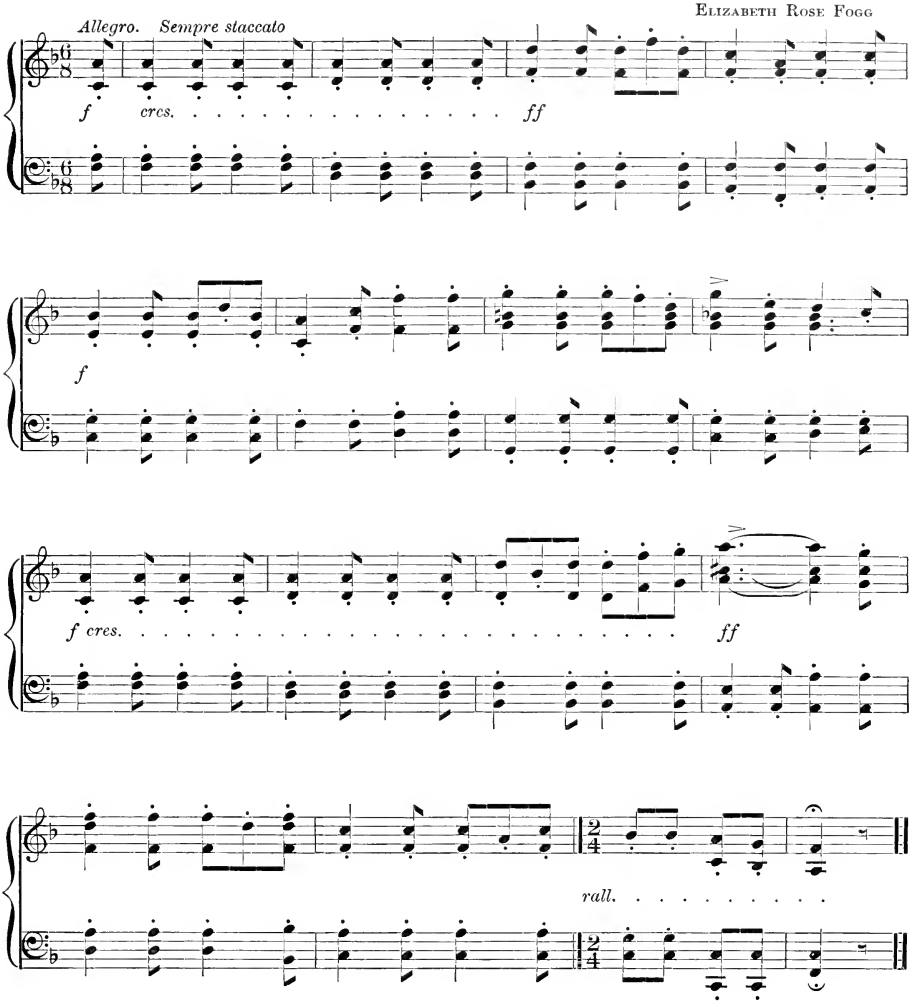
THE GALLOPING HORSES

ELIZABETH ROSE FOGG



Children often express vigorous, energetic moods through the common types for such representation. In the child's world, the usual pattern is the galloping horse. When a little child plays "horse," he wants to go — to go like "mad."

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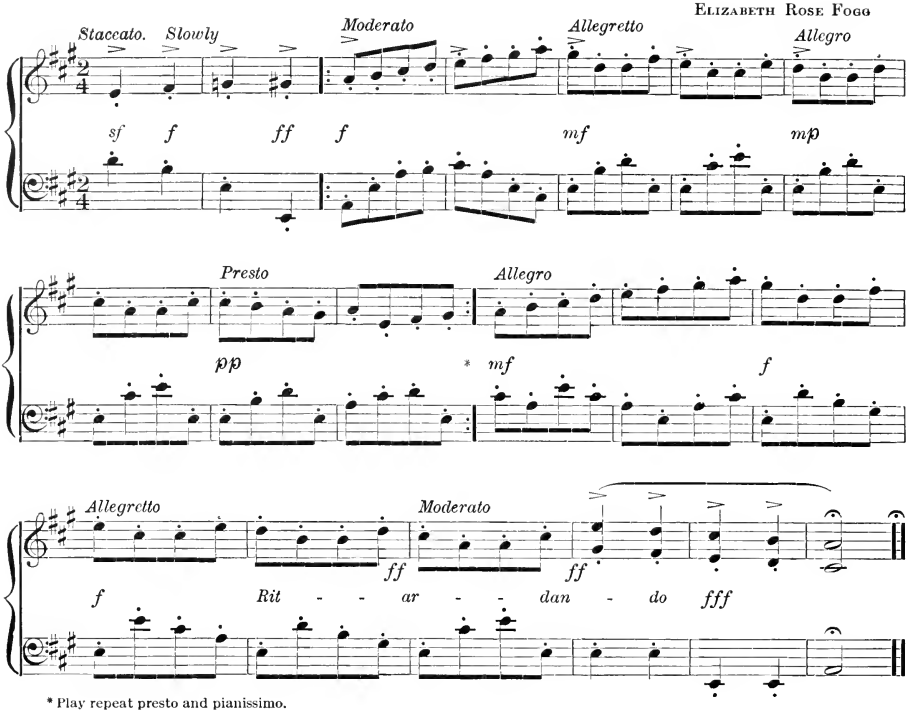
THE TRAIN'S GOING BY

ELIZABETH ROSE FOGG



* Play repeat presto and pianissimo.

Children play train to go, — and go, — and go, — as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

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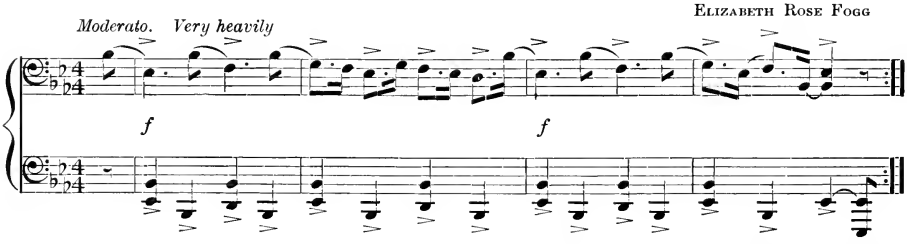
THE ELEPHANTS GO DOWN THE STREET

ELIZABETH ROSE FOGG



The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humorous character of this.

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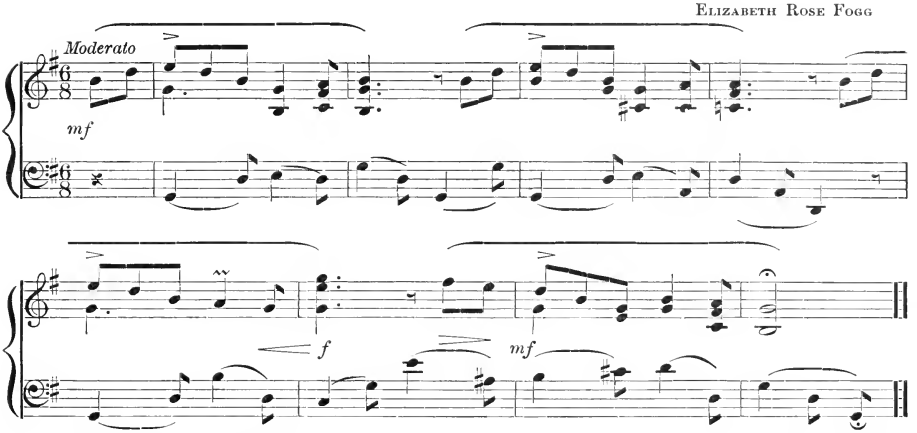
THE ROCKING HORSE

ELIZABETH ROSE FOGG



Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

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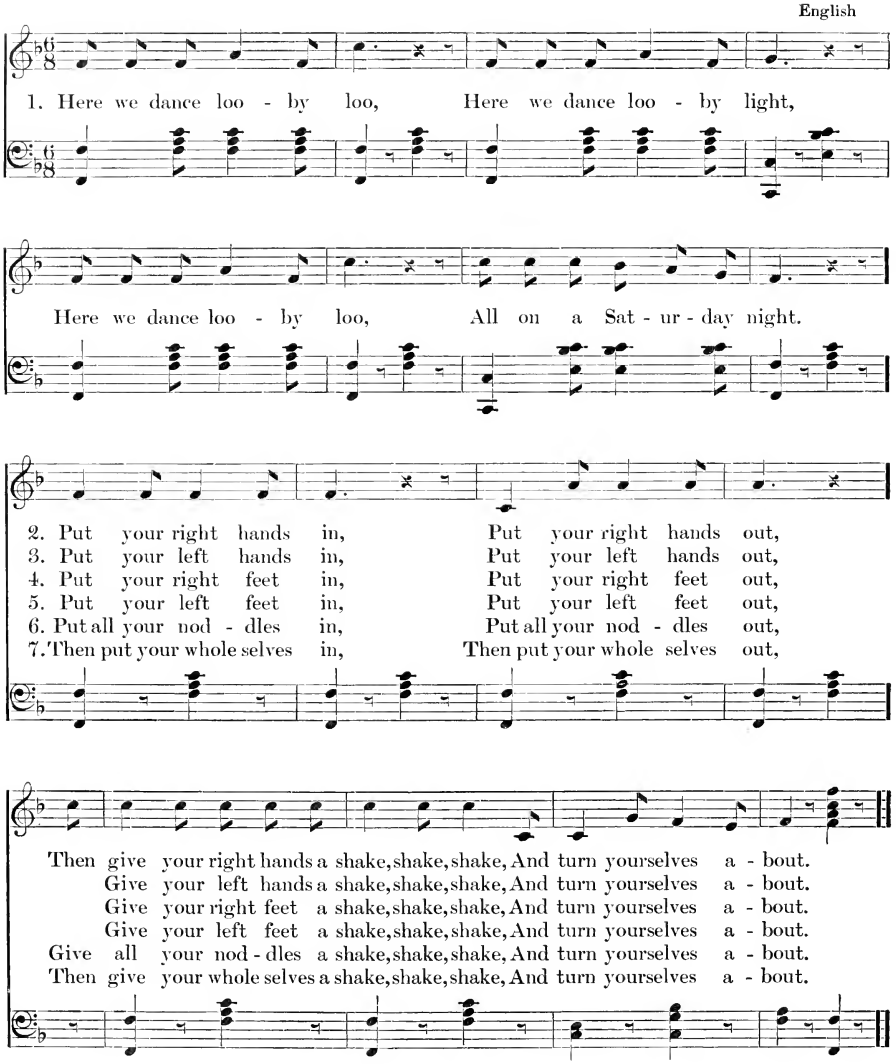
SINGING GAMES

LOOBY LOO

English



DIRECTIONS. Children join hands in a circle singing and dancing, swaying from foot to foot with rhythm of the music for first verse. With second verse stand still and imitate action. Repeat first verse as chorus between activities.

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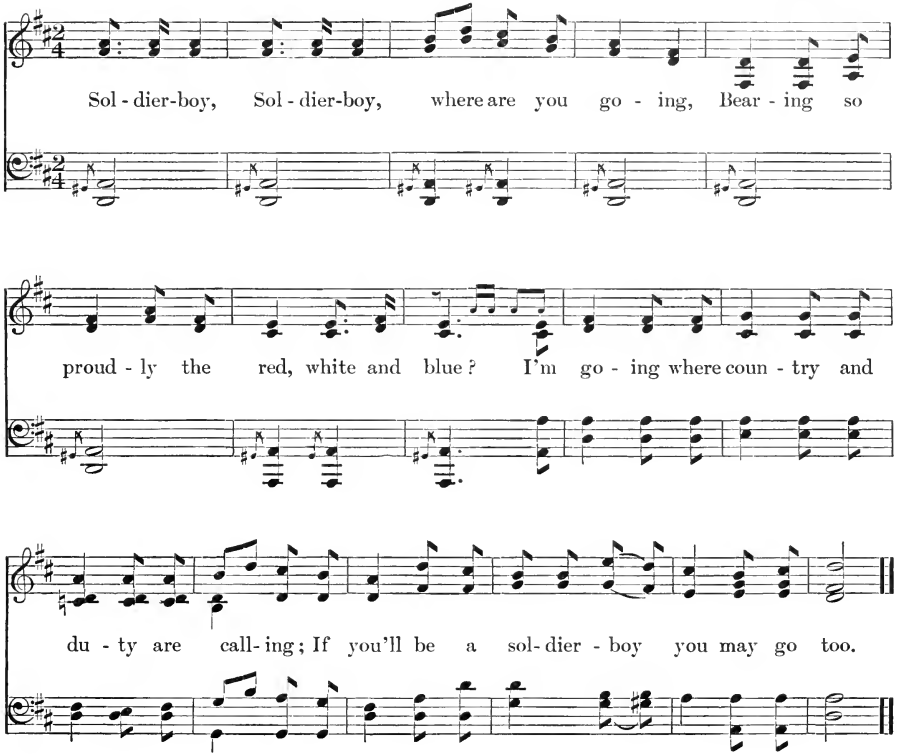
SOLDIER BOY, SOLDIER BOY

Kindergarten



DIRECTIONS. Circle sings "Soldier boy" etc. One child steps into circle marching with flag. Child sings, "I'm going" etc. At words "If you'll be a soldier boy," stops and gives military salute to one in the circle who then joins in marching within the circle. This is repeated until all are chosen. This game makes a good introduction for a military march.

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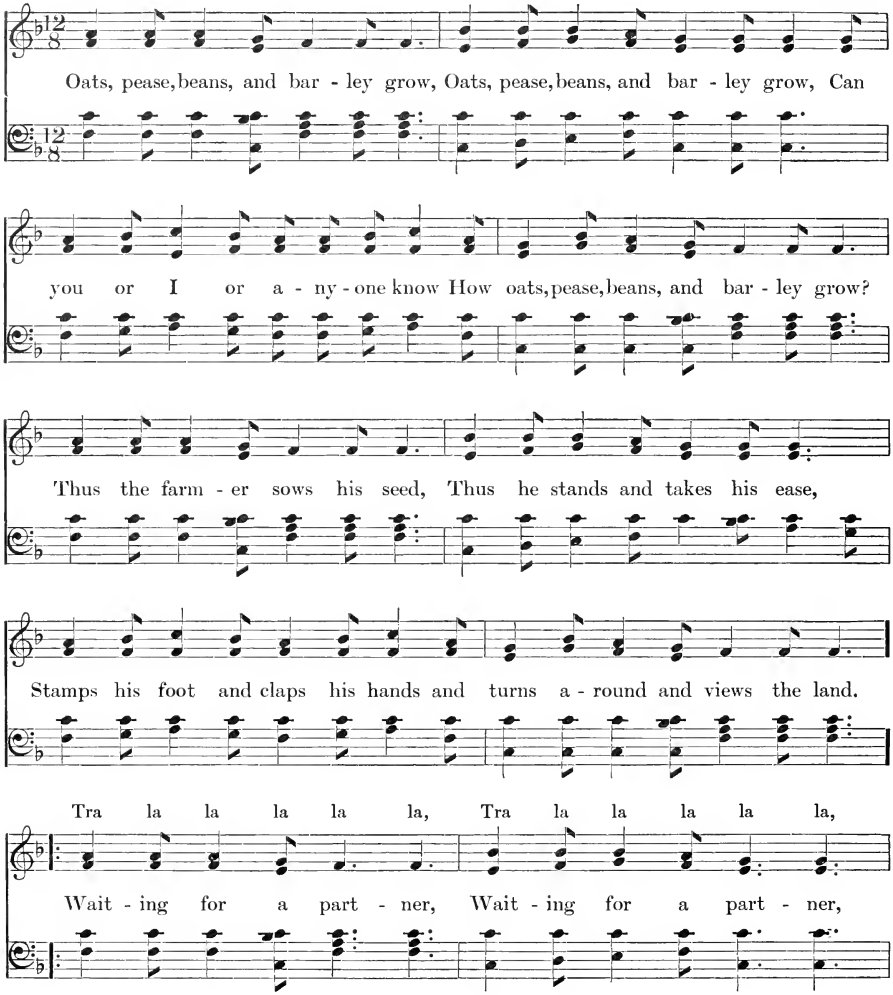
OATS, PEASE, BEANS, AND BARLEY GROW

English



Directions. Children dance in a circle with one in the center who personates the farmer. All the circle imitate action which may be varied. The child chosen remains in ring and during the singing of "Waiting for a partner," etc., chooses a child for a partner. They dance together while circle repeats chorus to tra-la-la. Child last chosen remains in circle and game is repeated. When there are many children let all the chosen ones remain in the circle. The outer ring is soon exhausted and all dance off together.

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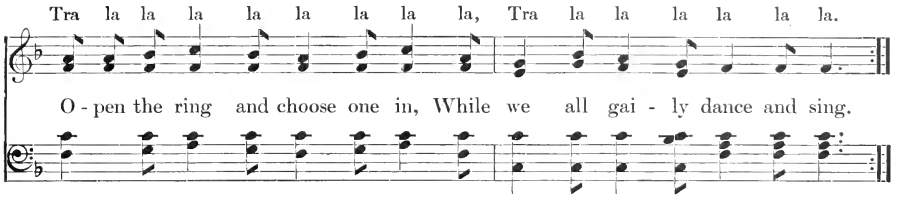
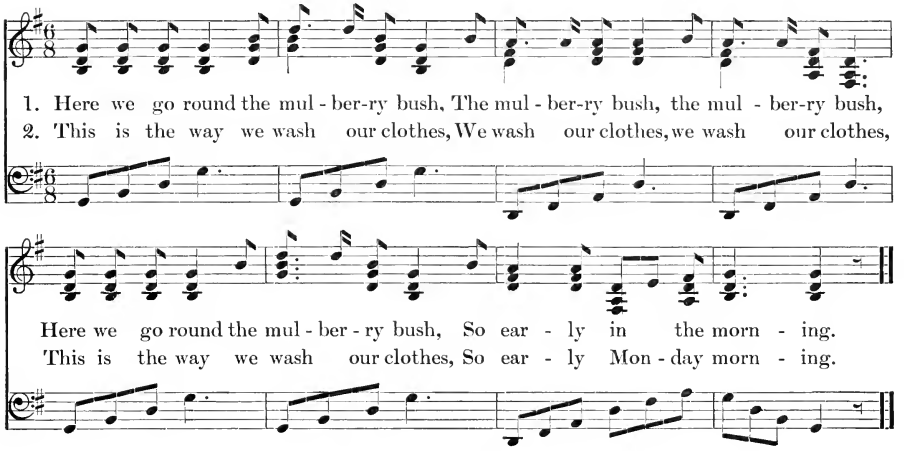


HERE WE GO ROUND THE MULBERRY BUSH

American



3 This is the way we iron our clothes,
We iron our clothes, we iron our clothes,
This is the way we iron our clothes,
So early Tuesday morning.

4 This is the way we scrub the floor,
We scrub the floor, we scrub the floor,
This is the way we scrub the floor
So early Wednesday morning.

5 This is the way we mend our clothes,
We mend our clothes, we mend our clothes,
This is the way we mend our clothes,
So early Thursday morning.

6 This is the way we sweep the house,
We sweep the house, we sweep the house,
This is the way we sweep the house
So early Friday morning.

7 This is the way we bake our bread,
We bake our bread, we bake our bread,
This is the way we bake our bread,
So early Saturday morning.

8 This is the way we go to church,
We go to church, we go to church,
This is the way we go to church,
So early Sunday morning.

DIRECTIONS. The game consists in simply suiting the actions to the words of the song, singing and circling to the first verse between the activities. It is especially attractive to little girls who love to go through the dumb show of washing, ironing, sweeping, etc.

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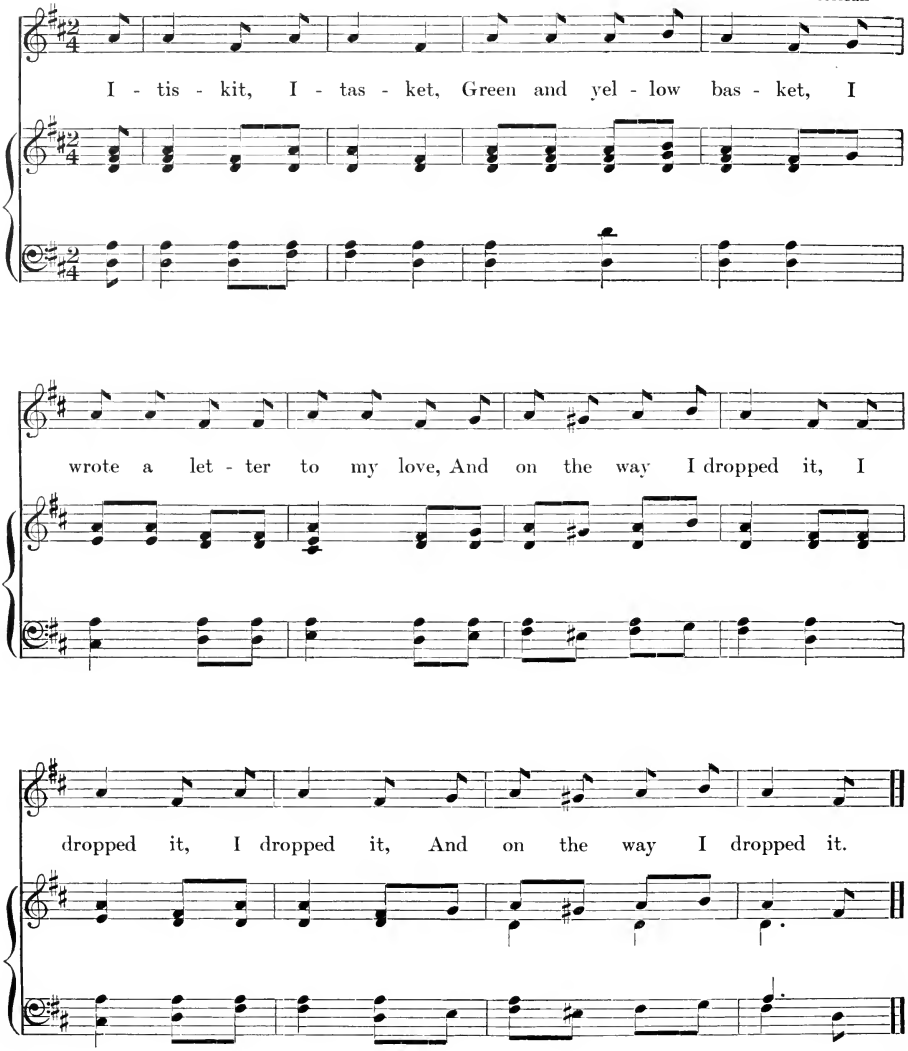
ITISKIT ITASKET

American



DIRECTIONS. A popular form of drop the pocket handkerchief. To be sung in rhythm with the slowly moving circle. To the words "I dropped it" the handkerchief is dropped behind some child, who pursues the one who dropped it. The latter escapes to the place in the circle occupied by pursuing child when the game is repeated.

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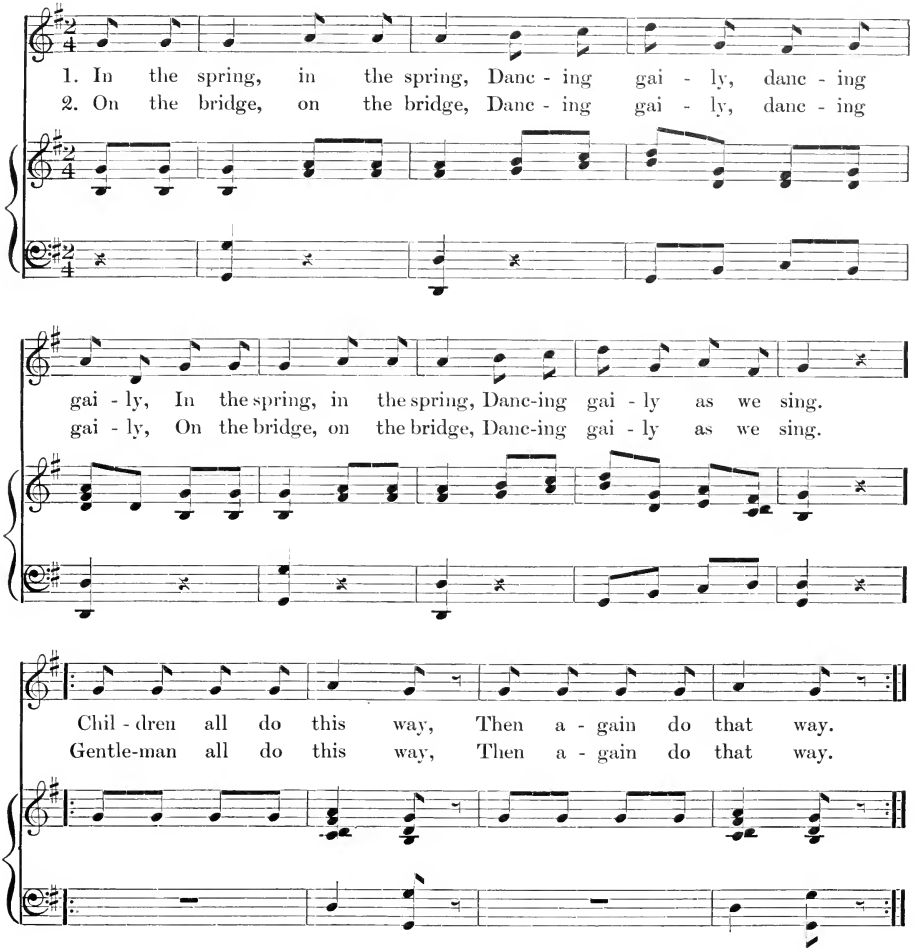
IN THE SPRING

French



Directions. Here are given both settings, the old French version and a modern adaptation. Social courtesies are imitated in the French setting. With the words "In the spring," children's games, jumping rope, kites, marbles, rolling hoop, etc., may be imitated. Also the activities of home, farm, and garden represented. With change of season we may have summer, fall, and winter occupations.

Children join hands and circle to the right for first half of song then reverse to left. One child in the center sings and gives gesture. Then all imitate while singing last two lines. Repeat refrain while a new child is chosen.

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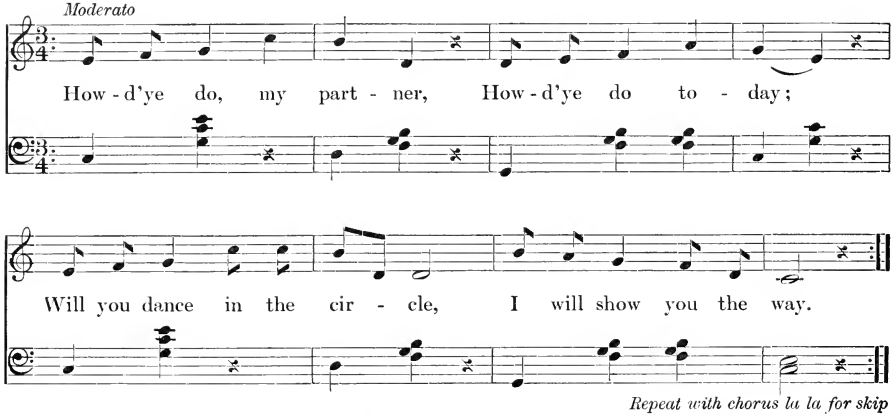
FOLK GAMES AND DANCES

GREETING AND MEETING

Swedish



Repeat with chorus la la for skip

A very good game with which to organize a large number of small children. Introduce the game by letting one child choose a partner and then both choose, etc., until all are chosen. Even the smallest will soon be able to play the game in the form given below.

I. Form two circles by having all the children take partners, then turn and face each other in the circle one in and the other out.

II. According to Swedish directions, the outside children bow to inside children to the first two measures; inside bow to outside to next two. At "Will you dance," etc., join right hands, shaking them, cross with left and skip to the repeat with la. In the usual way, both children bow together twice.

III. At the close, children bow to each other and both step forward one to the left, which makes change of partner and then dance is repeated. Observe time of last two measures.

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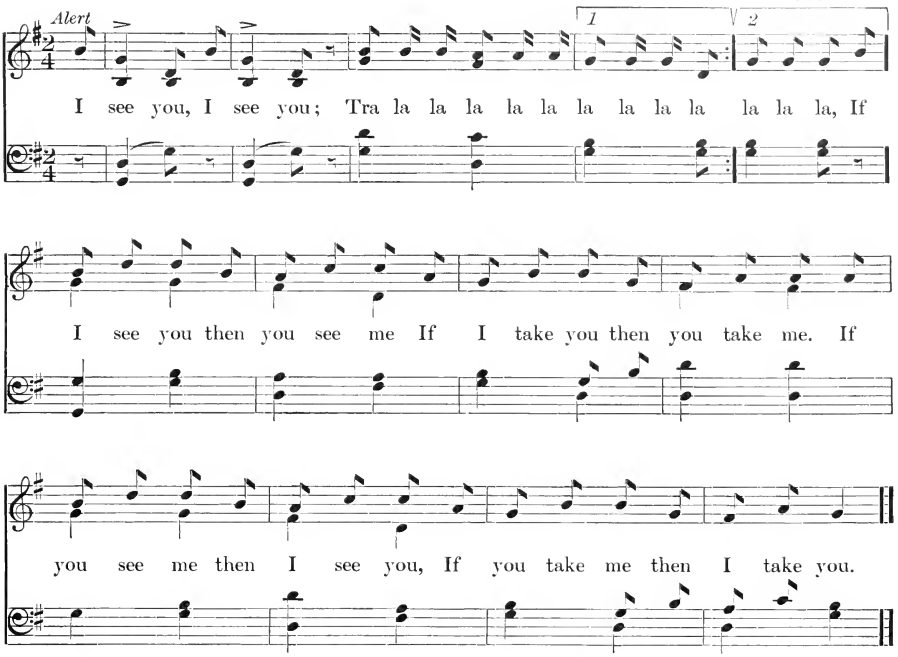
I SEE YOU

Swedish



This "Peek-a-boo" game can be played in a circle with partners, or children arranged in four lines facing towards center and playing with alternate lines. See some book on Swedish games.

I. For the circle let partners stand either behind each other or facing, with hands on hips playing in opposite direction. Let the movement be made at the waist—waist bending.

II. In the second figure join hands alternately "peeping" front and back of the arm movements, head thrown back, arms front, arms pointing back, head thrown forward. Change partners by outside ring stepping forward to the left. Be careful to center bending movement in waist not neck.

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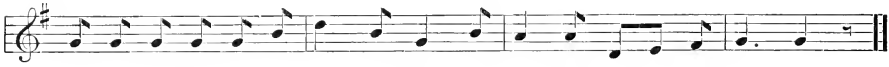
ENGLISH MAY GAME



This old English folk game is supposed to symbolize the conflict between summer and winter.

2. Whom will you have for your bough in May, etc.
3. We will have Mary for our bough in May, etc.
4. You may have Mary for your bough in May, etc.
5. Whom will you have to pull her away, etc.
6. We will have Katie to pull her away, etc.

I. The children form in two lines of equal length, facing each other with sufficient space between to admit of their walking backward, and forward. The two lines sing alternating verses, marching as they sing.

II. At the end of the sixth verse a handkerchief is thrown on the ground, and the two children matched against each other join hands (right) and endeavor to pull each other over. The child pulled over is the captured bough and joins the side of the capturers.

III. The game is then again started by the victorious line. This is repeated until all have been chosen and the game may be ended by a grand tug of war.

The word bough is also interpreted "knots" and its corrupt form "nuts" in May is drawn from this. The words are chanted to the well known air of the "Mulberry Bush." The game should be sung without piano accompaniment as in village play.

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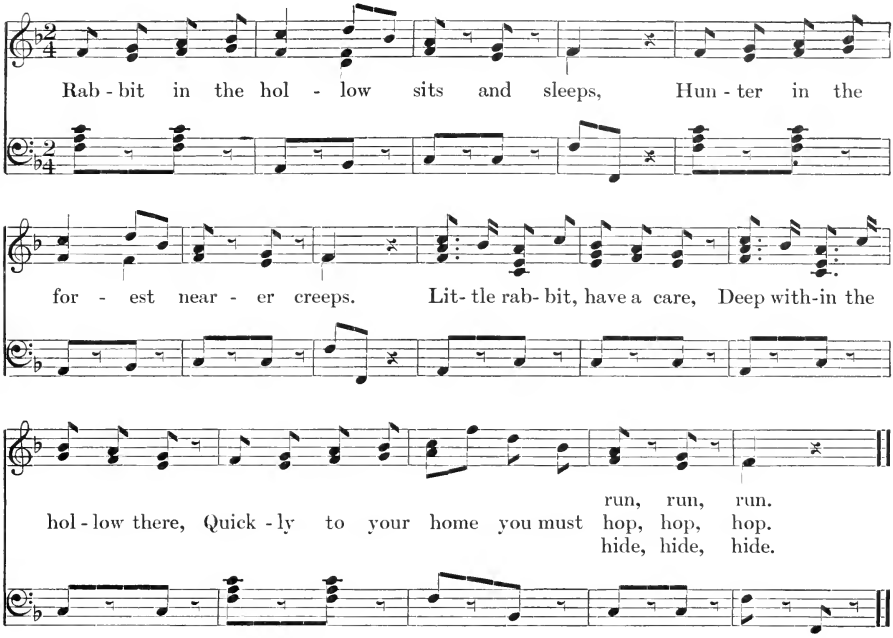
RABBIT IN THE HOLLOW



This game has many versions, of which the above is one of the most acceptable.

I. One child crouches in the center of the ring while the hunter roams without. The children in the ring chant and march around.

II. When they come to "run, run, run," the hunter from without breaks through while the rabbit escapes and is pursued. If caught he becomes the hunter while another child is chosen for the rabbit.

III. "Hop, hop, hop," "hide, hide, hide," are actions for other verses which the child in center must imitate. At "hide" all the children seek to shield the rabbit while the hunter must break through and the chase is again made.

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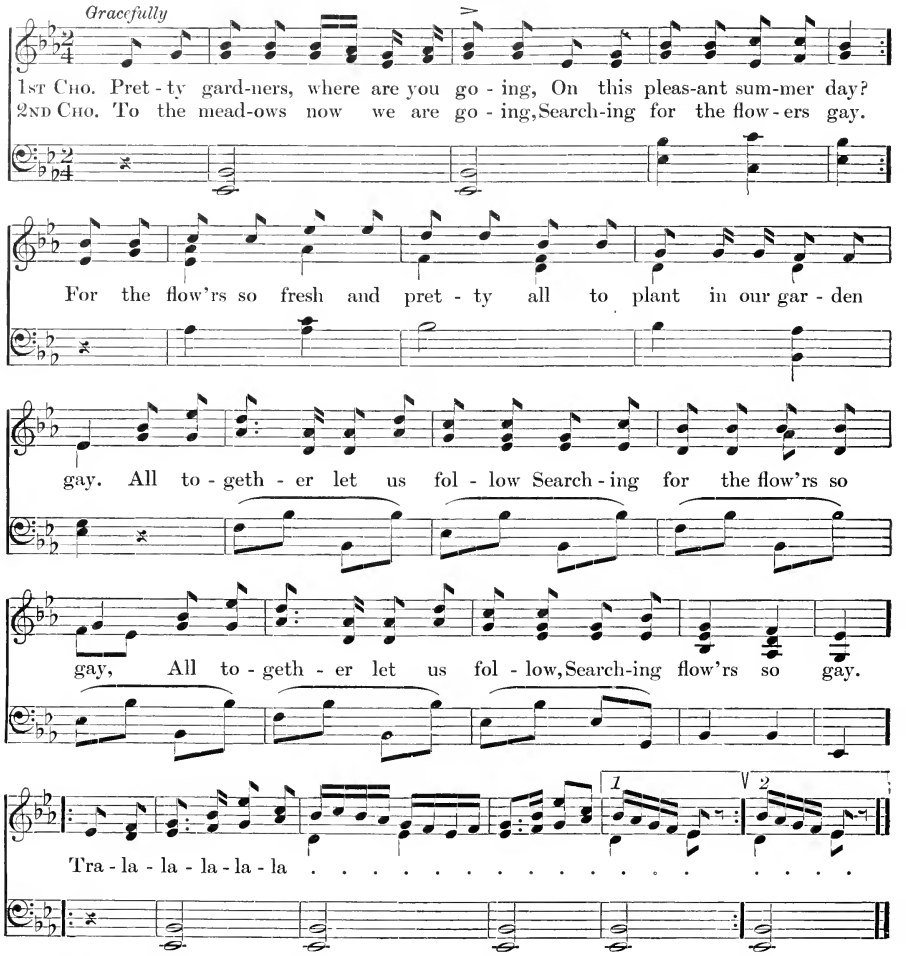
FRENCH FLOWER ROUND



This is one of the most delightful of the French rounds, abridged and condensed into practical playground form.

I. Children form in two lines, the first chorus advances and sings "Pretty gardeners," etc. The second chorus responds with "To the meadows," etc., also advancing and returning to place.

II. Partners from opposite lines then join hands and turn once around. Hands remaining joined, all skip forward into a circle which finishes with grand right and left to Tra-la-la.

III. At close of repeat, the circle again resolves itself into lines, the children plucking flowers on their return.

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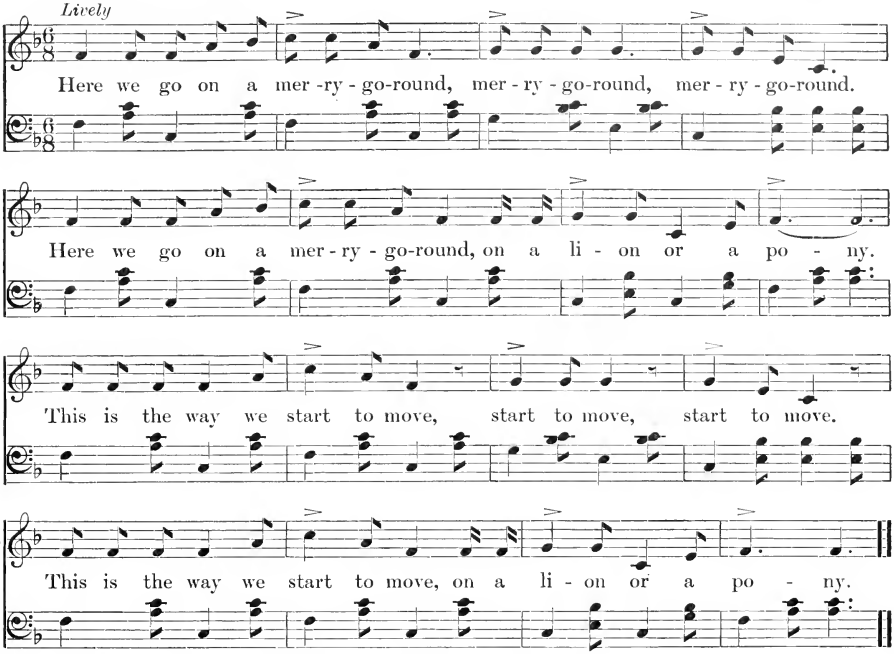
RHYTHMIC ACTION PLAYS AND DANCES

HERE WE GO ON A MERRY-GO-ROUND

IRENE E. PHILLIPS MOSES — American

Lively



FORMATION. — *A single circle facing inward and clasping hands.*

1 Here we go on a merry-go-round, merry-go-round, merry-go-round.
Here we go on a merry-go-round on a lion or a pony.

All slide sideways right, around circle.

2 This is the way we start to move, start to move, start to move.
This is the way we start to move on a lion or a pony.

Place right foot forward, alternately sway the weight to right and left foot, pointing the toe of the opposite foot. Hold arms bent as if holding reins.

3 This is the way we hurry up, hurry up, hurry up.
This is the way we hurry up on a lion or a pony.

Maintaining the same position of the feet, leap forward on the right foot, raising the left leg backward; leap backward on the left foot and raise right foot forward. Continue alternately leaping forward and backward. The music should be played a little faster for this verse.

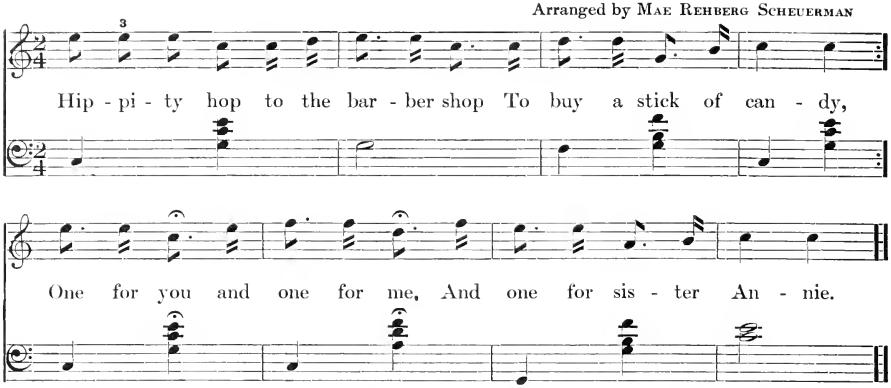
4 This is the way we snatch a ring, snatch a ring, snatch a ring.
This is the way we snatch a ring on a lion or a pony.

Reach diagonally upward with right hand and in time to the music, snatch an imaginary ring with the index finger crooked.

From "Rhythmic Action Plays and Dances," by Irene E. Phillips Moses. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

HIPPITY HOP TO THE BARBER SHOP

Arranged by MAE REHBERG SCHEUERMAN



FORMATION. — *Double circle, partners clasping hands and facing in line of direction.*

Hippity hop to the barber shop
To buy a stick of candy,
Hippity hop to the barber shop
To buy a stick of candy,

Hippity hop forward beginning with right foot and swinging clasped hands backward and forward with each step. Repeat.

One for you

Face Partner. Clasp hands and stretch arms toward partner waist high with palms facing upward.

and one for me,

Clasp hands and place tips of fingers on own chest.

And one for sister Annie.

Clasp right hands and hippity hop in circle around to left, and on to the next partner to the right.

The changing of partners is too difficult for children at this stage of the course and should be given at some later date. Instead the partners may circle in place without the change.

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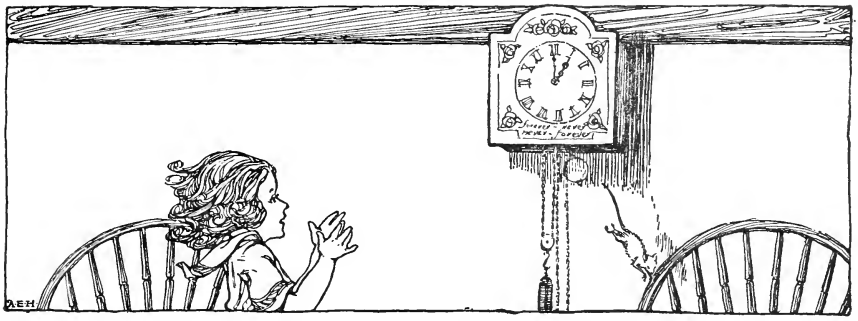
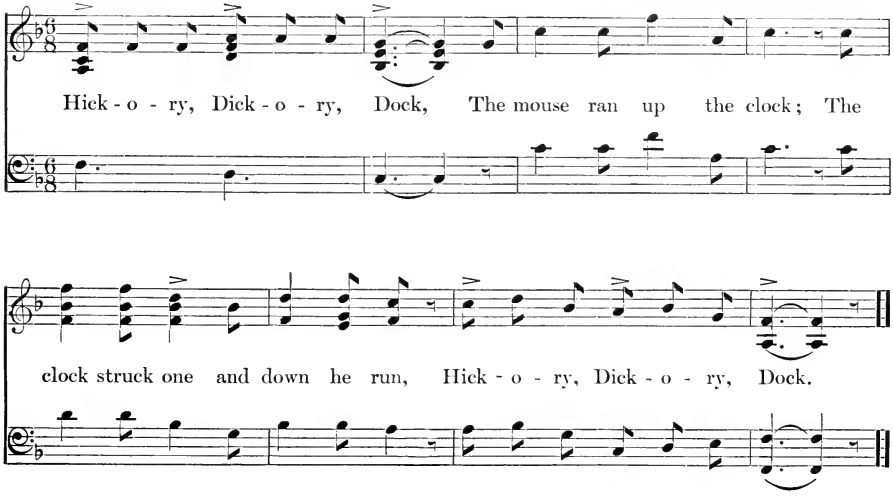


HICKORY, DICKORY, DOCK

MOTHER GOOSE

MAE REHBERG SCHEUERMAN



FORMATION. — *In a single circle facing inward.*

Hickory, Dickory, Dock,	Stamp three times (left, right, left).
The mouse ran up the clock;	Slide in toward centre of circle, right foot leading.
The clock struck	Slowly raise hands forward chin high.
one	Clap once.
and down he run,	Slide backward, left foot leading.
Hickory, Dickory, Dock.	Stamp three times (right, left, right).

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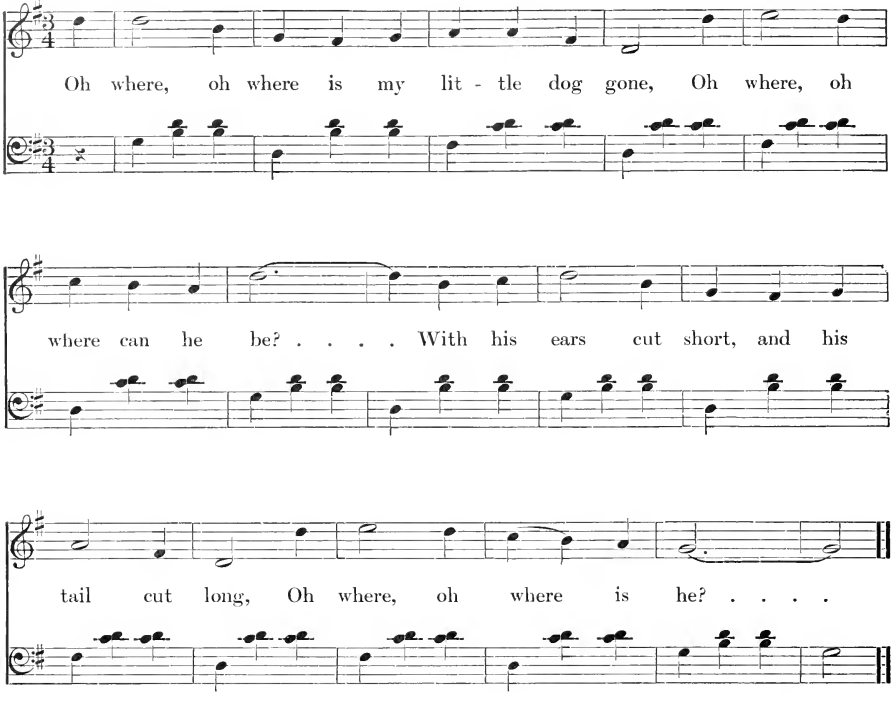
OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme

Old Tune



A single circle is formed facing inward with the hands clasped. One of the players, the master, is in the centre of the circle. The circle moves around in line of direction, that is, the players slide sideways right. The master skips around the circle in the opposite direction, holding his hand to his forehead and looking from side to side as if to find his dog. At the end of the verse the circle halts on the last "be" and raises the clasped hands high. The master also halts at the same moment and the one before whom he stops is the little dog. The little dog immediately turns and runs away around the circle, or in and out under the clasped hands. Wherever the dog goes, the master must follow the same path in his efforts to catch him. After he has caught the dog the master may join the circle and the dog becomes the master, when the game begins anew. Should the master fail to catch the dog, after a reasonable chase, the dog may resume his former place in the circle and the game may begin again as before with the same master.

This game helps to encourage the children to slide quickly and lightly and not drag, as they are likely to do at first, for all the children desire to hurry past the master so that he will not stop in front of them.

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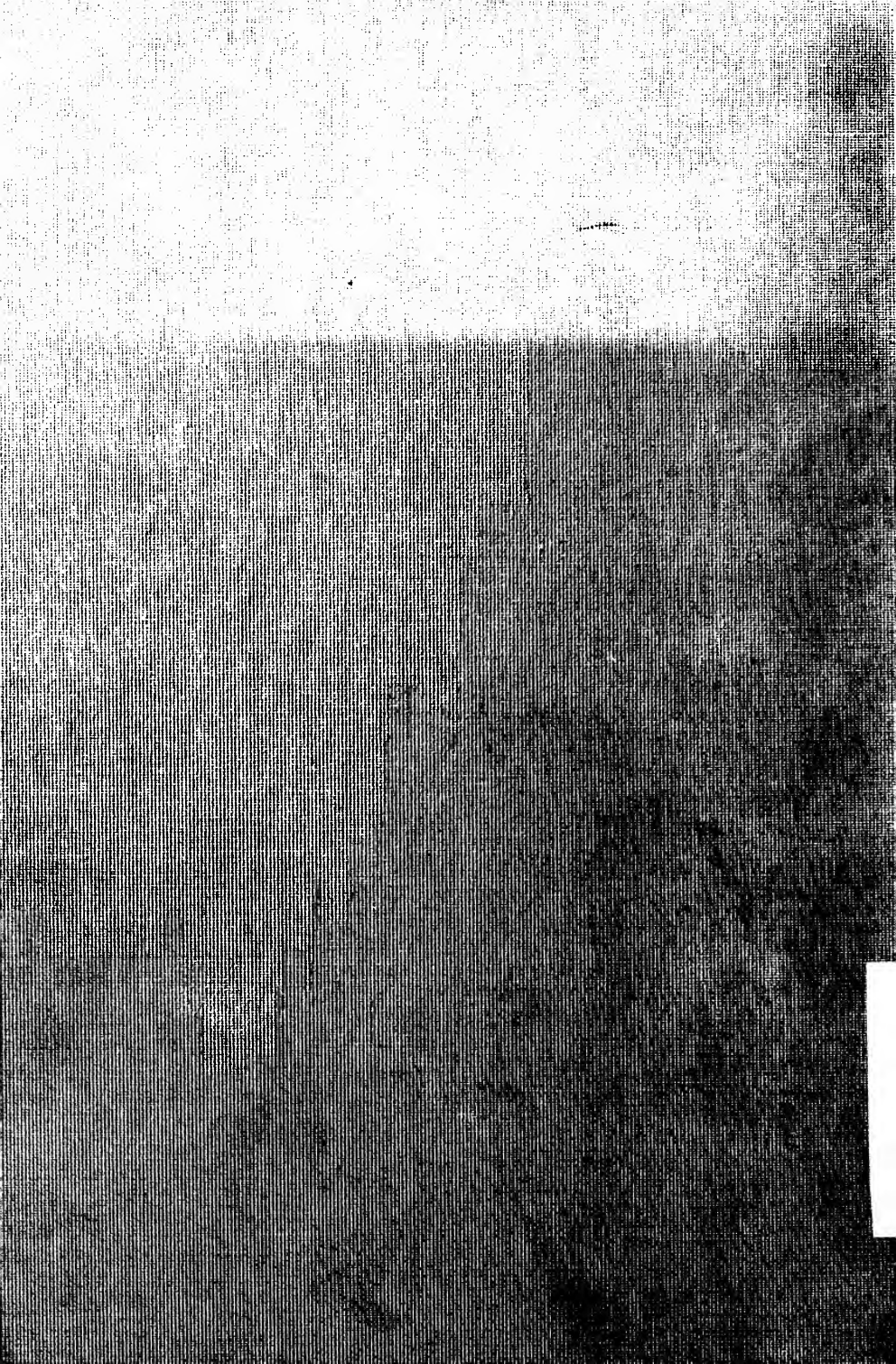
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